Quarto-W
M
7
.C47
P37
1913
vol.3

.L41
P31
1913
Vol.3

THE CHURCH ORGANIST

BY

H. E. PARKHURST

A CHOICE COLLECTION OF PRELUDES, OFFERTORIES AND POSTLUDES
suitable for all occasions with full instructions concerning all duties
pertaining to the position of a Church Organist

VOLUME I. PRELUDES
$1.50

VOLUME II. OFFERTORIES
$1.00

VOLUME III. POSTLUDES
$1.50

BOSTON

CARL FISCHER Inc.,
Cooper Square
NEW YORK

CHICAGO

Contents.

VOLUME I

		Page
Preface		II
Duties of a Church Organist		III

PRELUDES

		Page
Andante, in A flat, from the Fifth Symphony	*Beethoven*	3
Serenade, in F	*Schubert*	8
Erotik, in F	*Grieg*	12
Wedding Music, in E	*Jensen*	14
Andante, in F, from the First Symphony	*Beethoven*	20
The Question, in F	*Wolstenholme*	25
Andante Cantabile, in B flat, from String Quartet, Op. 11.	*Tschaikowsky*	30
Serioso, in F.	*Parkhurst*	36
Largo, in D flat, from the "New World" Symphony	*Dvořák*	39
Minuet, in A	*Boccherini*	42
Andante, in C, from the Symphony in G	*Haydn*	46
Adagio, in A flat, from the First Organ Sonata	*Mendelssohn*	52
Madrigale, in D	*A. Simonetti*	54
The Virgin's Prayer, in G	*J. Massenet*	57
Allegretto, in A minor, from the Seventh Symphony	*Beethoven*	60
Kamennoi-Ostrow, in F sharp	*Rubinstein*	63

VOLUME II
OFFERTORIES

		Page
Larghetto, in D	*Parkhurst*	69
Abendlied, in D flat	*Schumann*	71
La Cinquantaine, in A minor	*Gabriel-Marie*	73
Mélodie, in C	*Th. Salomé*	76
Ave Maria, in B flat.	*Schubert*	80
Andante Religioso, in B flat	*Parkhurst*	82
Prayer, in E	*Hugo Wolf*	84
Elevation, in E flat	*Batiste*	85
Träumerei, in F	*Schumann*	88
Lob der Thränen, in D.	*Schubert*	89
Elégie, in G	*J. Massenet*	91
Offertoire, in A flat	*Batiste*	93
Nocturne, in C, Op. 37, No. 2 (Extract from)	*Chopin*	96

VOLUME III
POSTLUDES

		Page
Allegro Moderato, in F minor, from the First Organ Sonata	*Mendelssohn*	101
Larghetto, in A, from the Second Symphony	*Beethoven*	107
Minuet, in G, from the Overture to "Samson".	*Händel*	113
Postlude, in B flat.	*Batiste*	115
Offertoire, in G.	*Lefébure-Wely*	118
Vorspiel *(Parsifal)*, in A flat	*Wagner*	128
Gavotte, in D	*Parkhurst*	132
Grand March, in C, from "Leonore" Symphony	*Raff*	135
Andante, in F	*Beethoven*	142
Offertoire, in G.	*Batiste*	146
Postlude, in C minor	*Parkhurst*	154
Andante, in B flat, from Fourth Organ Concerto.	*Händel*	160

15924

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Preface.

The full scope of a work that can properly be entitled "A Complete Method for the Modern Organ" requires to be considered under three aspects. As foundation work, manual and pedal technique — the mechanical side of the art - is the essential requisite for one's success as an organist, either in a church position or in more advanced concert performance; and this is the especial feature of the work already published, under the above title in two parts.

This Method is designed to lay a thorough basis of organ-playing, irrespective of the student's subsequent career.

The sphere of the practical organist is either in church work or as a virtuoso in concert playing; and it is to the needs of the church organist that the present volume is devoted, consisting of a varied collection of Preludes, Offertories and Postludes suitable for all occasions, with full instructions concerning all the duties pertaining to such a position.

The foregoing classification of the compositions is not to be taken too literally. It coincides with the popular and reasonable sentiment that the Postlude may be, in the main, louder than the Prelude, and that the Offertory affords the best opportunity for displaying the more delicate effects of registration, and should generally be of a quiet and unobtrusive nature. Yet some of the following Offertories are suitable for Preludes, and some of the Preludes are appropriate for Postludes. The character of the church service itself must largely regulate the choice of the instrumental, as well as of the vocal numbers in the program.

Too often the Postlude is made the occasion for a performance far too brilliant and boisterous to be in harmony with the service which it follows. It is more congenial to one in sympathy with the occasion, to have the sentiment possessing his heart at the close of the benediction prolonged, rather than dissipated by an organ display that savors of a recital. Judicious improvising on the closing hymn is often more suitable than a deliberate glorification of the organ's resources; and even when the occasion demands a jubilant Postlude, it should be introduced by a few quiet strains as an echo of the benediction.

No apology is given or needed for presenting, as suitable for church performance, some compositions of distinctly secular name and origin, and a few transcriptions of songs whose words in the original form are non-religious, though not irreligious. Some of the most notable German chorals are modifications of what were once mere street songs; the famous "Largo" is taken from one of Händel's operas, and several of our favorite hymn-tunes are operatic melodies in churchly guise. Music must be judged by what it is, and not by the company it keeps; and there is nothing in the following pages which, if rendered worthily and on a fitting occasion, will give offense to the most critical taste.

Copyright MCMXIII by Carl Fischer, N.Y.
International Copyright secured.

15924

Duties of a Church Organist.

Unlike other instruments, the organ serves two distinct functions, each of very extensive scope—as a church instrument, and as a concert instrument. The distinctiveness of the two spheres is evident in the fact that one may be very successful as a church organist, and quite incompetent as a concert performer; while on the other hand, one may be noted for his concert playing, and yet do inferior work in church service. This does not prove that the two lines of work are inherently incompatible, for many an organist is great enough to be great in both of these callings. But the whole spirit of his work differs in the two spheres; and without an adaptible nature, he must be measurably unsuccessful in attempting to fill the double rôle. As a concert performer he is soloist and supreme; as a church performer he is essentially accompanist and subordinate; and it requires unusual breadth for a nature to alternate in ruling and in being ruled.

In a sense, however, the efficient church organist actually rules the musical service to a very large degree; but he does it artfully, under the guise of subordination. His self-assertion is effective only as it is not consciously felt by the congregation; and in all the supremacy which he may really exercise, his personal mood must ever be that of a servant, not that of a master. Many organists, in occupying a church position, do not think deeply enough to realize their precise relation to the church they serve; and there are many who, through lack of self-assertion, on the one hand, or through over-assertiveness, on the other hand, do not blend, in their activities, those two opposing tempers of mind, whose reconciliation can alone make the organist fully adequate to his position.

The proper *attitude* of the organist toward his work is of fundamental importance, underlying all specific directions concerning the various details of his service, affording the simple controlling principle that should animate him, and going far toward solving the numerous questions that present themselves.

The church organist is, in a word, to be a masterful servant, a help-mate of the pastor, with a sphere of his own, as distinct as that of the pastor, but one which at times, the pastor may arrogantly encroach upon by virture of his dominating position—an encroachment that may legally be enforced, though it be morally unjustifiable.

The respective rights and duties of pastor and organist—especially when the latter is also choir director—offer a broad field for animated discussion; and the precise scope of a pastor's legitimate authority—he being also an employee of the church as much as the organist—being at present quite ill-defined, any lengthy discussion of the relations of these two functionaries will be useless. Every reasonable pastor will be controlled by the unwritten law of reason, and no unreasonable pastor is going to be coerced by argument. It is also true that many an organist, through deficiency of judgment, needs a pastor's wise restraint, and the best results can only ensue when their tastes and opinions coincide. In all the occasions for conflict between a reasonable or unreasonable pastor and a reasonable or unreasonable organist, the latter has one of three alternatives - appeal to the music committee, resignation of his position, or resignation of spirit; and the last named is the one usually adopted.

The functions of organist and those of choir director generally and very properly devolve upon one and the same person. It seldom occurs that a singer has sufficient musical education to be equal to all the responsibilities of choir direction. While singing one part he cannot supervise all the other parts, and the ensemble can never be, to a singer, what it is to one who hears all the parts equally. But the duties of these two positions are so distinct that we will consider them separately, speaking first of the duties of the organist, and afterward of those of the director.

15924

The Dignity of a Church Organist's Position.

Presupposing that the technical training of the organist is adequate to his position, the matter of first importance for his successful service is a sense of the dignity and seriousness of his profession, as being the most conspicuous instrumentality, next to the pastor, for the proper conduct of the service, the edifying and worshipful influence of which rests very largely in his hands. The proper estimate of his responsibility will do much to bring his efforts into harmony with the situation, putting a distinct impress upon all that he does, and making the organ an inspiration and a devotional feature of the service. Mechanical accuracy and artistic temperament will never be lacking in a thoroughly successful church organist; but these high qualifications alone will never reach the hearts of the congregation — there must be the touch of a mood higher than a merely artistic sentiment, which will subtily communicate itself through the fingers and through all the stops. One's work seldom rises above the level of his prevailing sentiments, and a religious utterance will never emanate from the organ except as there is a religious sentiment presiding at the keyboard. Inspiration flows easily only through the channel of the most perfect mental and manual training; but these, of themselves, can never be a substitute for that divine touch which alone can stir and master the hearts of a congregation of devout listeners.

Young organists are generally too anxious for technical accuracy, in their new and responsible position, to be swayed by those finer and more subtle feelings which, with longer experience, should put the crowning excellence upon their work. But it is not amiss earnestly to remind them, in the beginning of their career, of what is necessary, if they would attain their desired goal, and excel in the lofty calling which they have adopted.

Such a position demands a measure of ability as a soloist and as an accompanist; as a soloist, in all of the purely instrumental portion of the service, and as accompanist, in all of the choral part, be it congregational singing or choir anthem. We will consider these two functions separately.

The Organist as Soloist.

In this capacity, his principal task is the prelude, the offertory — if it be instrumental — and the postlude of every service, and in the proper selection of compositions therefor. If the true object of these instrumental numbers were more distinctly recognized, it would not only simplify the difficulty of selection, but it would bring the opening and closing numbers of every service into more complete harmony with the entire service lying between them.

The Prelude.

It should be understood that the Prelude is to serve precisely the same purpose in its relation to the service of worship that is to follow, as does the instrumental preface of every vocal composition, be it sacred or secular; and the object of this latter is to give the key of the composition and to induce the proper mood in the singer. It is an abuse of the Prelude to regard it as a mere musical entertainment for the early comers, as if it were an abbreviated organ recital. It has no place in the service except as it is in spirit connected with the service, promotive of the sentiment of worship that is to follow, and a means of modulating the feelings of the audience into harmony with the sacredness of the day and of the occasion. It needs no argument to prove that such a modulation of feeling will ordinarily be accomplished by a quiet Prelude rather than by a loud one. Yet the sentiment of adoration,

the feeling that "Great is the Lord, and greatly to be praised," which is involved in a worshipful state of mind, also needs expression in strains that are majestic and at times jubilant. But true music is never "noisy," and the mere suggestion of such a quality seriously impairs the effect. The calm and twilight of an evening service are more in harmony with sweet tones and soft airs than is the brightness of the morning hours, and the Kamennoi-Ostrow and other of the longer offertories are effective selections for an evening Prelude. When some special sentiment is to dominate the service, as at Christmas and Easter, the instrumental numbers can do much in emphasizing the spirit of the occasion. It is not difficult to recognize whether the organist is endeavoring to exploit himself, or to subserve the real purpose of his music, and it is not so much the volume of tone produced as the character of the musical thought which he interprets that needs to be considered. Full organ may be as helpful under one player's fingers as it may be hurtful under another's. The spirit of the man and of the music are of chief importance, and if this be beyond criticism the volume of tone can be left to itself. The organ is marvellously superior to the piano in its ability to reiterate the same melody with the widest range of dynamic effect, and even in a quiet composition it is possible to infuse a majestic and inspiring sentiment, through loud registration, into a passage that may be equally pleasing in the use of soft stops; and an entire prelude can often be developed out of a very short composition, or out of a limited portion of a longer one, by repeating it with various effects of registration. This affords full scope for light and shade, and is pleasing to the audience in the varying presentation of a beautiful melody.

The Postlude.

The selection of a postlude is as important as that of the prelude, for its purpose is to conform to the spirit of the service that has ended, and, as far as possible, to intensify it. But unhappily, many an organist seems to feel that with the benediction the sacredness of the occasion is past, and that he is free to display himself in as elaborate a manner as he may choose; and his indifference to the significance of his position — if he be indifferent — can nowhere be more conspicuous than in an ill-chosen postlude. An audience must be very lacking in sensibility which does not feel the shock of a boisterous outburst from the organ, after the quieting impression of the benediction, and of an after moment of silent prayer. It fills the supreme instant of the hour with a cheap display of human ambition, thrust obtrusively and inartistically into the ears of a congregation whose mood is far removed from sympathy with any demonstration of a purely secular spirit. It is to be called inartistic as well as irreverent; for the law of perfect fitness is a supreme requirement of art, both in the choice and in the interpretation of an idea.

A congregation is not a concert audience, and although the performance should be as masterly in a church service as in the concert room, the selections, vocal and instrumental, are to be made in accordance with distinctly different standards. As a means of worship, all music should be eminently dignified, in harmony with a devotional spirit, and, in the main, richly melodious. Musical instinct, from the most uncultured to the most refined, responds more quickly to melody than to subtleties of harmony, or to the effects of tone-color in organ registration. Consequently fugues — whose contrapuntal themes never appeal to persons of average musical intelligence — are not compatible with the mood that is supposed to dominate an audience at the close of the service. This position in regard to an admirable but rarely appreciated form of composition is not inconsistent with the occasional admission of such works as the sequel of the postlude; but the practice of some inconsiderate organists to dash at once, after the benediction, into a style of playing that is utterly discordant with the proper mood of the hour, cannot be too strongly reprehended. The most impressive instant of silence, throughout the service, is that which succeeds the benediction, and the prayerful spirit of that instant is keen-

ly sensitive to any shock that will break the spell. Nothing is more apt to the occasion than the echo of the "Amen" which closed the final hymn, played as softly as possible after an interval of a few seconds. This serves also to indicate the conclusion of the moment of silent prayer which ought to be the custom in every service. Following this, if the contrast be not too great, the organist can begin the postlude, especially if the opening measures are of a quiet and sustained character; but if it is otherwise, it is in far better taste to follow the "Amen" with a few quiet chords, gradually increasing the volume of tone until the actual postlude can be introduced without the sense of abruptness. Pianissimo effects, both vocal and instrumental, are most effective at the time and linger longest in the memory, and this fact is not sufficiently appreciated in the musical effects of a church service. The full power of the organ is no less essential on occasion, and the postlude offers more opportunity for its use than does the prelude. Yet an earnest protest should be made against the too prevalent habit of thundering forth the entire capacity of the instrument while the audience is dispersing. Special occasions demand special treatment; but it ought to be more generally understood that in all music loudness should be treated as a foil and background for quiet effects, and not the reverse. The gentle strain of the blue-bird lingers in the memory long after the blare of trumpets and the roar of cannon have been forgotten.

Improvised Preludes and Postludes.

Improvisation should be faithfully practiced by every organist. Its cultivation will not only develop his inventive power, but will give variety to his use of stops. New thoughts in melody, harmony and registration will come easily under the inspiration of extempore composition, and these are often of sufficient value to be recorded for future use, and sometimes to be the basis of a written work. The imagination is often kindled to a wonderful degree by improvisation, and effects gained that would never have occurred otherwise. The practice of this art sometimes proves so fascinating that one will fritter his time away at the expense of more severe and systematic study. Such excessive devotion to the pleasing occupation is as much to be deprecated as its total neglect, but the best results will accrue from the proper mingling of these two lines of study. And when a particularly happy melodic phrase or an unusual conjunction of chords, has been hit upon, it should be jotted down, both to fix it in the memory and possibly to avail of its use in subsequent composition. This has been the custom of the great composers, and thereby many striking ideas have been saved to the world which would otherwise have been lost.

It is impossible to give advice that would be universally applicable in regard to the improvisation of preludes and postludes. Some have a remarkable gift for extempore playing, while they are so deficient in technique that they would give but a poor rendering of written music; for one can execute an improvised passage with far greater ease than he can play a written composition of the same degree of difficulty. In others, the inventive faculty is so deficient, though they are excellent musicians otherwise, that public improvisation is out of the question. It is often easier to display the variety of effects of which the organ is capable in an improvisation than in any written composition. Where peculiar combinations of stops are thus suggested, it is certainly desirable that they should have a hearing; and without detriment to the purpose of prelude or postlude, the organist can certainly be advised occasionally to try his powers, with some preparation therefor, making use of some theme or style of harmonizing that is familiar to him. Extempore thinking in any direction is, of course, to quite a degree, a matter of mood; and while it may be very easy to extemporize with a kindled imagination, it is well nigh impossible to extract an interesting thought from a sluggish brain; and it is always safer, even for one experienced in the art, to be in possession of one or more distinct *motives*, trusting to his enlivened fancy, after he has begun, for their full development. A skillful and melodious improvisation is free from the formality that is often felt in a written selection, and it will often be a more homogeneous element of the service.

The Offertory.

The circumstances under which the offertory is played make it more open to criticism than either the prelude or postlude, and the selection should be carefully made and faultlessly rendered, using the more delicate effects of the organ, and avoiding everything that might intrude upon the solemnity of the situation. While an occasional loud registration may be admissible, the main part, and the beginning and end of the offertory, should be very quiet, and it is here that pianissimo effects will find their full value.

Accompaniment of Congregational Singing.

Not less important for the effectiveness of the entire service, and perhaps more so, is the proper accompaniment of the congregational singing, which is a prominent feature in the ritual of almost every church. There are several aspects of this matter to be considered, and we will discuss them in detail.

The success of congregational singing depends, first of all, upon a distinctly felt rhythmical exactness in the movement, and a tempo that is sufficiently rapid to be inspiriting without the appearance of haste. A strong sense of rhythm is none too common among trained singers; still less can we expect to find it in the average audience.

Hence, it must be possessed by the organist, otherwise there will never be that precision of movement in the singing that will induce the full participation of the congregation. Irregularity of rhythm will at once discourage all singers from engaging in this part of the service, and it is the organist's duty to create in the audience a feeling of confidence, by distinctly announcing the tempo in his previous playing of the tune, and then adhering to the tempo, whether the congregation drags or not. It is their tendency to do so, and if the the organist yields to that tendency, the singing will be a tame and spiritless affair. It is a matter where the accompanist must be the master of the situation, else this important feature of the service will be a sad failure.

It is customary for organists to accompany all the verses of every hymn with the full, or nearly the full power of the organ, irrespective of the sentiment of the words. It is certainly true that a loud organ and a vigorous tempo induce louder singing, but loudness is not the only criterion of successful congregational singing. The force of the words is emphasized by a rendering that is in harmony with them, and it is incongruous to intrepret a tender sentiment in the same manner as a jubilant one. It is a mistake to think that an audience is so obtuse as not to realize the propriety of varying the singing at least to some degree where there is a marked difference of sentiment from verse to verse.

Although such variation is more easily affected where there is a large chorus, it is not impossible, in less degree, with a quartet, or even with a precentor; and there are several hymns which gain very much in their influence upon the congregation by such treatment. The evidence that the organist himself is in sympathy with the hymn is no slight consideration in favor of such a custom, as well as the relief to the congregation in such intelligent variation in their singing, in place of senseless uniformity.

A few hymns are here cited, with marks of expression which should be followed as closely as possible; and the co-operation of the pastor would have great efficiency in bringing this part of the service to a higher plane, in making the rendering of the hymn more worshipful.

In the cross of Christ I glory;
f Towering o'er the wrecks of time,
All the light of sacred story
Gathers round its head sublime.
When the woes of life o'ertake me,
mf Hopes deceive and fears annoy
Never shall the cross forsake me;
Lo! it glows with peace and joy.
When the sun of bliss is beaming
f Light and love upon my way,
From the cross the radiance streaming
Adds new lustre to the day.
Bane and blessing, pain and pleasure,
p By the cross are sanctified;
Peace Is there, that knows no measure,
Joys that through all time abide.
In the cross of Christ I glory;
ff Towering o'er the wrecks of time,
All the light of sacred story
Gathers round its head sublime.

The general sentiment of this hymn is one of exultation, yet it admits of different degrees of power. The second verse is not as jubilant as the first and third; and the fourth verse will be more effective sung softly, not only for its own sake, but in contrast to the final verse, which calls for all the enthusiasm and power of which the audience and organ are capable.

Fierce raged the tempest o'er the deep,
Watch did Thine anxious servants keep,
> But Thou wast wrapped in guileless sleep,
p Calm and still.

"Save, Lord; we perish," was their cry;
"O save us in our agony!"
Thy word above the storm rose high,
p "Peace, be still."

The wild winds hushed, the angry deep
Sank, like a little child, to sleep,
> The sullen billows ceased to leap,
p At Thy will.

So, when our life is clouded o'er,
And storm-winds drift us from the shore,
> Say, lest we sink to rise no more,
pp "Peace, be still."

This hymn is made much more impressive by a soft rendering of the last line of each verse with as much of a pianissimo effect as possible on the final line of the hymn. The transition can be gradual in the first, third and fourth verses, by a diminuendo on the third line; but in the second verse, it can be sudden.

The following hymn admits of the same treatment of the last line:

Holy Ghost, the Infinite,
Shine upon our nature's night
With Thy blessed inward light,
p Comforter Divine!

In us "Abba, Father," cry,
Earnest of our bliss on high,
Seal of immortality,
p Comforter Divine!

Like the dew, Thy peace distil;
Guide, subdue our wayward will,
Things of Christ unfolding still,
p Comforter Divine!

Search for us the depths of God;
Bear us up the starry road,
To the height of Thine abode,
p Comforter Divine!

In the familiar hymn, "Rock of Ages," the last verse,

p While I draw this fleeting breath,
When my eyelids close in death,
< When I soar to worlds unknown,
See Thee on Thy judgment throne,
ff Rock of Ages, cleft for me,
Let me hide myself in Thee.

should begin very piano, with a strong crescendo in the third and fourth lines, and with full power on the last two lines.

The last verse of the familiar hymn, "O Jesus, Thou art standing," can be treated in the same way.

The lifeless and perfunctory character of most of our congregational singing is largely due to the neglect of putting more intelligence into the work. With a good chorus choir to assist the organ there is no excuse for not vitalizing this part of the service to the degree of making it far more enjoyable and devotional than it is at present.

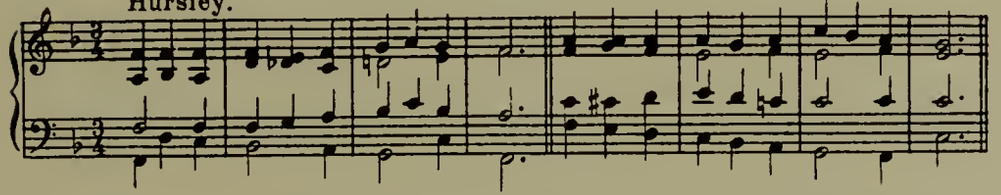
Every organist should make a study of the hymns to be sung in the service with a view to making the rendering as harmonious with the thought as circumstances will allow. One or more of the hymns in each service are supposed to be relevant to the sermon, and the foregoing treatment of them will intensify the individuality of the entire service.

It is a common but perfectly absurd custom to play the entire tune before singing. This has no excuse on the ground of either religion or art. If the tune be familiar, it is a waste of time to play more than the first and the last lines, in the tempo and spirit in which the first verse is to be sung. If the tune is unfamiliar, it should be played through, accurately, and with no embellishment, so as to be as helpful to the audience as possible. While a hymn is being sung, it is very reprehensible for the organist to take liberties in the harmony, as the congregation will commonly sing the several parts as they are written, and a deviation therefrom in the organ produces a bad effect. This fault proceeds either from indifference or from a desire for display. On the other hand, when playing the first and last lines of a familiar hymn, for an introduction,

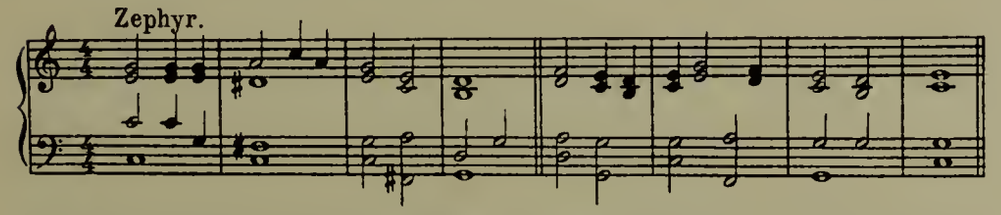
it is commendable at times to vary the harmonizing, if done skillfully, but with exact adherence to the melody. The following illustrations show how this can be done in the case of some of our more familiar hymns.

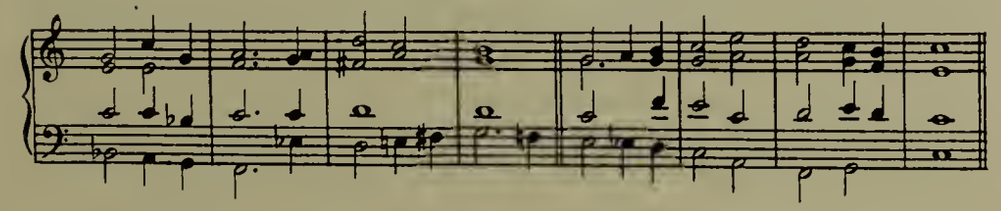
Ill. 1.

Hursley.

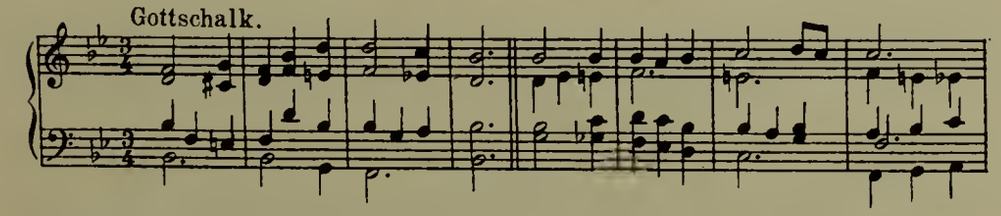


Zephyr.





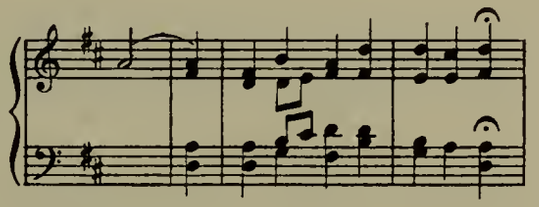
Gottschalk.



If all sang the melody, as in the German choral, the organist could properly vary the harmony in the successive verses, which would obviate the present monotony of one invariable harmonizing throughout all the verses. But as the hymns are usually sung in this country, such a procedure is not to be tolerated in the slightest degree. In the Doxology there are different harmonizings in use; the organist should adopt one of them and always adhere to it. The majority of a congregation are timid in regard to their own singing, and a lack of confidence in what the organist will do is fatal to their hearty participation in this part of the service.

Another reprehensible habit, because unmusical and serving no good purpose, is the custom of preceding each verse with the first tone of the melody, struck alone and held for an instant, thus:

Ill. 1a.



This foolish habit is so prevalent that one seldom thinks of the absurdity of it. The argument that it makes it easier to tell when to begin the verse is entirely fallacious, for the audience has to learn how long it will be held before beginning the next verse, and it just as easily learns how long the pause will be between the verses, which should be invariable. The length of the duration of silence is as quickly learned as the length of the duration of sound. By sounding the pedal tone barely an instant before playing the first chord, the congregation will be ready to sing the first note promptly and confidently. The whole matter of successful congregational singing depends very largely upon the conviction, in the minds of the audience, that they can depend upon the organist to maintain a strict tempo, harmonize according to the printed tune, and be uniform in the length of the interval between the verses.

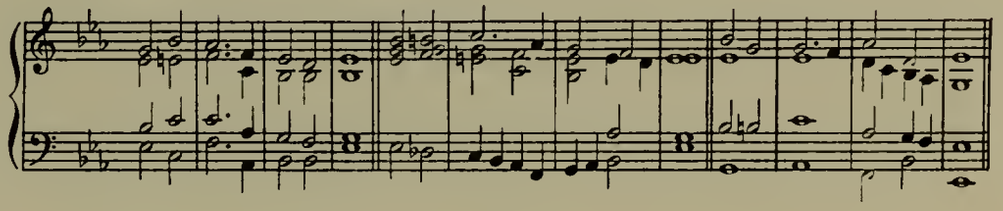
Interludes.

Custom varies in regard to interludes. Almost the only excuse for them is to give the audience a short breathing space between verses; and if six or seven verses are to be sung, it would be too continuous an effort, so that at least one interlude, near the end of the hymn, would be advisable. When not more than four verses are sung there is no necessity for the interruption, if the tune is not dragged, and if there be a reasonable pause between verses. But when the last verse is of a distinctly different character, requiring either a very subdued or a very jubilant rendering, a short interlude can well be interposed that shall bring the audience into the corresponding mood. This would be the case in such hymns as "All hail the power of Jesus' name," "In the cross of Christ I glory," etc. In a quiet hymn at the close of a service, the last verse can be made especially impressive by a short interlude finely attuned to the situation.

What should be played for an Interlude.

The interlude should be about as long as the last line of a four-lined hymn-tune, and in a "double tune" of eight lines — it can be somewhat longer, possibly twice as long. The simple repetition of the last line is all that a novice is competent for, but this is better than a rambling succession of chords, utterly without rhythm and meaning, such as is sometimes perpetrated under the name of interlude. An improvement upon the exact repetition of the last line of the tune is the melody of the last line with some alteration of the harmony; and the young organist should make a study of the closing lines of the tunes to be used in the service, so as to reharmonize them to some degree. Again, the first part of the interlude may have the melody of the tune, with a "free ending;" and lastly, the entire interlude may be original, if the organist is sufficiently experienced. But in this case, it must show some relation to the last line of the tune. The resemblance first of all is in the rhythm. If the tune is in $\frac{3}{4}$ time, the interlude must also be. To have the interlude in a different rhythm, or in no distinct rhythm, is insufferable. Another rhythmical resemblance which links the interlude to the tune is where the values of the successive tones of the melody of the last line are found in the interlude, thus:

Ill. 2.



Interludes of this sort will always be interesting and not wearisome. A great deal of the character and disposition, as well as musical skill, of the organist is revealed in these instrumental bits, so that it can be truly said, "by their interludes ye shall know them."

There are also occasions when the interlude may show no resemblance to the last line, except in being in the same kind of time, which must be an unfailing characteristic. In the case of a quiet interlude, the melody of the last line, played on a solo stop and with more or less modified harmony, also produces a pleasing effect. An organist should be as painstaking in all of these little details as in his more pretentious efforts, for they all conduce to the impression of a masterly or of an incompetent performance.

How the Tune should be Played.

It is something of an art to play even a simple hymn-tune in the best manner; but no one invariable method can be adopted, as different circumstances require different treatment. As a rule, it must be played smoothly, legato, and with a strong assertion of the rhythm. The last named feature cannot so easily be made apparent on the organ as on the piano, which admits of accent far above the possibility of an organ. An attempt to give equally strong accent on the latter instrument is very liable to make the playing sound "choppy"— an effect entirely contrary to the genius of the organ. As a rule, it is poor taste to disconnect the pedal tones, which, as the foundation of the harmony, require to be legato. Yet the slight separation of those tones, especially when the heavy 16 ft. pedal stops are drawn, is of great assistance in emphasizing the "beat," which is usually necessary to be done, in order to keep the congregation from dragging. Further emphasis of the beat is obtained by a slight disconnection of the manual tones in addition to those of the pedal. The more the separation, the more apparent is the beat. This absolute disregard of legato, which would be intolerable when the organ is heard alone, is mitigated by the continuous volume of tone from the congregation, which, in its turn, is strictly legato. However, this disconnected style of playing is only to be resorted to on rare occasions when the congregation can in no other way be kept from dragging. In the announcement of the tune, the pedal should not play reiterated notes, for the most part; and where the three upper parts are in reiterated chords, it is usually best to hold over one or two of them, to secure a smooth effect. But at least every note in the melody must be struck, otherwise the rhythm becomes indeterminate. Carelessness in this respect is an egregious fault with some organists — it is slovenliness of the most inexcusable sort.

The various ways of playing the tune, both in the announcements and when the congregation is singing, may be illustrated thus:

Ill. 3. Coronation. first two lines: Prelude.

The power of the organ must be properly balanced to the volume of the congregation — loud enough to induce vigorous singing, yet not so loud as to overwhelm the audience. To accomplish this, it is often desirable to play fuller harmony than simply the four parts, adding intermediate tones, and even playing the melody in octave, or with full chords in both hands, thus:

Ill. 4. St. Anns.

In all tunes, whether loud or soft, the pedal, as a rule, should give the lowest tone of its kind on the keyboard. This furnishes a solid undertone that is most impressive.

Ill. 5. Holley.

In instrumental compositions, the 16 ft. stops are used too continuously; the ear becomes weary of the effect, and the omission of it often leaves the harmony beautifully clear and simple; but in all congregational tunes, it should never be omitted although graduated to the power of the manual.

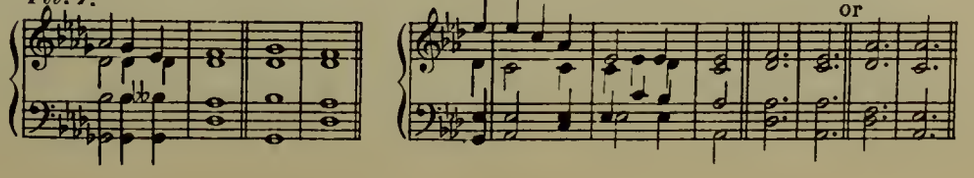
The foregoing discussion of accompanying congregational singing shows that success in that line depends upon many things. Special emphasis has been laid upon the matter, because it is not treated seriously enough by the average organist. To many in the congregation this is the most important part of the service of song, and it is incumbent upon the organist to do his part in realizing all the possibilities of this portion of worship. If he is indifferent to the matter, it is because this part of the music is not sufficiently artistic to arouse his interest; but if he neglects his duty on any such ground, he is not worthy of his position.

It is quite too much the habit to retard the last line, or the latter part of it, in every verse. In becoming a mere habit, it loses all its force, and in all music, it should be sparingly indulged in. Every verse but the last should have strict tempo maintained to the end, and a slight retard at the end of the final verse gives especial dignity to the close. This is to be followed by an "Amen," which, if following a joyous hymn, will naturally be strong and vigorous. But in a large proportion of hymns, a softened "Amen" has a more reverential character. This effect is especially impressive where there is a large choir, whose subdued tone will awaken an instant response in the audience. The "Amen" is sung to what is called the "Plagal cadence," that is, the subdominant followed by the tonic chord. Thus, in the key of C:

Ill. 6.

The "position" of these chords, i. e., the choice of the tones for the soprano, depends on the key of the tune. The best effect is when the soprano sings the key note, as in the above example. But otherwise, it is usually best for the soprano to take the tone, in the first chord, that is nearest to the last tone of the hymn, thus:

Ill. 7.

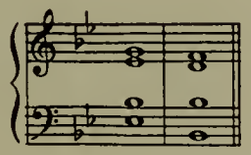


If the last tone of the tune is quite low, however, this rule is sometimes not observed, as in the following:

Ill. 8.

The effect is very incomplete when the soprano ends the "A - men" on the fifth of the scale,

Ill. 9.



and it is seldom if ever necessary to do so. In this variation of the position of the cadence chords, the choir and congregation will rely upon the organist to indicate the soprano tone, which should be done by striking it very slightly in advance of the full chord:

Ill. 10.

By this means, those who sing soprano hear their tone distinctly and the altos and tenors will adapt themselves to the proper position.

As has been already remarked, after the moment of silent prayer, following the benediction, the "Amen," precisely as sung at the close of the hymn, should be played on the softest stop of the organ, though it is even more effective when sung pianissimo by the choir. The 16 ft. tone in the pedal can then only be used if there is a very soft stop of that kind, such as the 16 ft. Bourdon in the Swell. The silent prayer requires about five to eight seconds, and there should be a slight pause before the introductory chords of the postlude.

* * * * * *

When a recessional hymn is to be sung, a quick modulation is necessary from the key of the last hymn. The organist should be prepared to change the key with the fewest possible chords, without being too abrupt, for the situation allows of no delay. When the two keys differ by only a semitone, as for example, A flat and A, it is well to put both in the same key. Following the change of key, the first and last lines of the recessional are to be played, giving the melody to a soft solo stop, in the precise tempo in which it is to be sung. The slovenly habit of almost all choirs in retiring without keeping step must be severely deprecated. It is undignified and out of harmony with the occasion. A strictly military step has no unpleasant formality, and is in reality one of the most impressive features of the recessional through the dignity of a uniform movement. Such tunes should be used as will allow of two steps in the measure, and the left foot should move on the first beat of the measure. This will sometimes necessitate the singing of the hymns at a little more rapid tempo than is usually done, as it will not do to make the march too slow. A few good tunes are for this reason unserviceable, but enough remain to afford a good variety. The spacings between the singers should be equal, and not exceeding about three feet. As the choir disappears, the volume of sound from basses and tenors exceeds that of the sopranos and altos. To restore the balance, a few of the sopranos and altos can line up on each side, after passing through the door, and face outward. In addition to this, if necessary, the basses and tenors can reduce their tone somewhat. When properly executed in this manner, the processional and recessional are graceful and dignified, and appear to be easily performed, whereas it is one of the most difficult duties of the choir, requiring considerable practice to be performed with exactness; but it is well worth all the labor involved.

At present the opening and closing of the service in this manner is chiefly confined to the Episcopalian churches, but it should be a part of the ritual in every church where it can possibly be introduced.

The first verse of the processional is to be sung before the march begins, with the door wholly or partly closed; but toward the end of the verse, the door should be very slowly o - pened, giving the effect of the choir approaching from the dis - tance. The value of one entire measure must intervene between the verses, so as to bring the entrance of the verse on the left foot; and to obviate the awkwardness of the pause, the final chord should be held by the organ for nearly the full duration of the pause. While the processional should be of a vigorous and joy - ful character, it will enhance the effect at the close of the service, to have the recessional softly sung; and this, with the diminuendo produced by the retiring choir, closes the service in a manner that beautifully harmonizes with the deep devotional sentiment which properly prevails at the closing moment of worship.

The Offertory.

If the offertory is instrumental, the organist has therein his most important task as a soloist; for the entire audience being present — neither gathering nor dispersing, as in the prelude and postlude — he is open to the fullest criticism and has a pec - uliar opportunity to display some of the finer points of the in - strument, for which there is less opportunity in prelude or post - lude. In the quietness of the occasion, the most delicate effects can be introduced. Though the more majestic strains of the in - strument are, at times, not out of place in the offertory, the reg - istration should, in the main, be subdued into harmony with the more tender sentiment pervading the atmosphere. A degree of brilliancy that might at times be admissible in prelude and postlude would here be incongruous. A quality of seriousness — not of sadness — must be especially apparent in the composition chosen for this occasion; it might perhaps be said that the im - pression should be negative rather than positive — dreamy and vague rather than assertive, and with none of the appearance that the organist is endeavoring to display himself; but that he al - so is in the mood of a waiting and expectant audience; that he is simply voicing, in gentle melody and soothing harmonies, the feel - ing that will possess every true worshipper. Oh, the power of music on such an occasion! Like a winged messenger from the upper world, bringing thoughts too subtle for human words to express, and feelings that are stirred only by a touch of the divine! It were better to have the collection taken in absolute silence than that the congregation should be distracted from its proper mood by a performance that savors of an ambitious secular or - gan recital. Nothing will test the nature, reveal the aspiration, and gauge the sense of responsibility of an organist more than his selection and rendering of the offertory.

Accompanying the Choir.

The one remaining duty of the organist is that of accom - panying the anthems. But in this his function is usually two-fold — he is accompanist and, to a limited extent, a soloist. The an - them offers an epitome of his three more pretentious solo per - formances, for it contains within itself prelude, interlude, and of - ten a postlude. The prelude of an anthem serves several pur - poses: first, to establish the key, secondly to indicate the tempo, and thirdly — quite as important as the rest — to put the choir and also the congregation into the proper mood for singing and listening. The importance of the prelude in this last respect is not often considered. The mood of the choir, in their interpre - tation of an anthem, is very much influenced by the prelude,

when effectively played. Sometimes they are to be inspirited to a bold and vigorous attack by a short and dashing strain that will "key" their feelings as truly as it will key their voices. At other times it is only by a delicate and subdued introduction that their minds can be brought to a quiet and sustained flow of harmony. Voices are under poor control for beginning an anthem of this sort, unless their hearts have been deftly modulated into consonance. And what the prelude accomplishes for the choir, it in a great measure does for the congregation, bringing them into instant sympathy with the text, and making the whole performance truly an act of worship. The prelude should not be long, and it need not be, to serve all of its purposes; hence it is sometimes best to curtail it, and occasionally the written prelude is so inapt that it should be replaced by one that is adapted to its purpose. It is required of the organist that he be in sympathy with the text, and so interpret the prelude that it will bring the choir and congregation into the same sympathy. With this accomplished, the anthem will be far more helpful as a service of song. A modulation from one key to another is not perfectly successful unless the new key is established in the hearer's mind before the tonic chord of the new scale is struck. The prelude of an anthem is the musical modulation of the mood of choir and audience, and the modulation should be complete before the singing begins. Do not treat the prelude then with indifference, nor make it the opportunity for vainglorious display, for it is a serious little bit of playing. Yet it calls for the highest art, since true art always seeks to subserve the real purpose of the work.

The occasional interludes in anthems are to be regarded in the same spirit. Their chief purpose is to relieve the monotony of continuous choral effect, or to introduce a sentiment in contrast to what precedes. The interludes as well as the prelude should be carefully studied, so as to be pleasing and perfectly in accord with the text. In secular performance the music may be paramount to the text, but never in the worship of a church service, and in every possible way the organist must labor to keep the text in the foreground. Delicate solo effects are often possible in the brief instrumental passages in emphasizing a pleasing bit of melody; for with all the admiration for tone color in the harmony, the great desideratum is melody. Interludes, brief as they are, can be made to enhance the total effect very materially. A composer usually appends a short postlude to the anthem; but, as a rule, it is far better to have the anthem end with the singing. Rarely can the impression be intensified by any instrumental effect, and generally it is marred thereby, especially if the anthem have a quiet ending; the message of the song is complete with the last word. Anything further only prolongs the service and diminishes the simplicity. In a lengthy work, like a cantata or an oratorio, the case is different, for then the postlude is the necessary interlude to separate successive numbers.

In all that he does, the highest art of which he is capable will only make the organist's work the more efficient for the intended purpose; but let it not be marred by an apparent ambition for self-aggrandizement, for true devotion to art eliminates all self-assertion.

Organ Registration.

An organ is not an orchestra, notwithstanding the fact that it has several stops more or less suggestive of certain orchestral in - struments; and it lowers the dignity of the organ to attempt orchestral effects that are unsuited to its own nature. The more or less sustained harmonies of the strings, the brass, and the wood-wind, and cantabile solos of oboe, clarinet and violin, can well be reproduced, without transcending the bounds of its own capacity; but the brilliant technique, the dashing staccato, and the quivering tremolo of the strings are a veritable travesty when attempted by a ponderous system of pipes.

Many transcriptions of orchestral compositions have a beauty of their own, in the tone qualities of an organ rendition; but to force the instrument out of its own sphere belittles both the composition and the instrument.

When stops are treated in a way that is perfectly consistent with their own nature, it is no detriment to the effect, nor an abuse of the organ, that there should be suggestions of orchestral coloring.

Thus, the Open Diapason on the Great, in its middle and lower range, often remind one of the French Horn, as well as of the soft and mellow quality of the Trombone and the Cornet. The Voix Celeste is a good registration for string effects, and for reproducing a 'cello solo. A good combination is found in the Horn Diapason and Gamba of the Great, coupled to the Voix Celeste of the Swell, which has a sonorous and stringy quality. The Clarinet, with Clarabella and Tremolo, is effective in the lower range. It can also be used alone, but the Clarabella gives more body of tone without covering the reedy quality. The Oboe is a serviceable solo stop, but an exceedingly poor imitation of the orchestral instrument. If of smooth quality, it is useful in full harmony, combined with the Open Diapason, or some other 8 ft. stop in the Swell. A beautiful effect is produced by a Flute à Cheminée, 4 ft., with Tremolo, in the higher range; but there is no quality of Flute, either 8 or 4 ft., which, with any success, imitates a genuine flute. The Trumpet poorly represents any species of brass instruments, but when strengthened by the Open Diapason, Gt., it is good for a solo that is to be rather strong and vibrant. The upper range of the Pedal Open Diapason, played in de - tached notes, is not unlike the Contra-bass, and in the lower range, with the Quint, one may suggest a single stroke on the Tympani, by playing two adjacent semitones, almost simultaneously, making the second one staccato. The Tremolo is very desireable at times, if the vibrations are quite rapid and not too pronounced; otherwise it is offensive; but whether good or poor, it must be used sparingly, and only in piano and pianissimo passages. It is indispensable with the Vox Humana. The last-named stop is of variable utility according to its power. If rather strongly voiced it is effective in solo, with the St. Diapason; if very piano, it gives a distinctly angelic effect in full harmony, either alone or with another very soft stop.

The lowest octave of the pedal is the one chiefly used, and, indeed, over-used; the higher tones of the 16 ft. stops have a special quality of which the organist should avail himself more frequently.

The valuable adjunct of tubular chimes is being introduced into our larger organs, and when properly used, can be made very impressive; but they lose their charm by over-use. Only once in any service should they be heard, and at comparatively rare intervals. When softened sufficiently to sound like very distant bells, they are incomparable for the melody of a familiar hymn-tune, or in the interlude of a hymn of tender sentiment, when the tone floats upon the air like the odor of violets, or like the echo of a song that never came from mortal lips.

The registration of the following compositions is more in the way of suggestion than of positive prescription; for organs are so variable in their equipment, and a stop of any sort may be so different in different instruments, that the registration desirable in one would be unsuited to another.

Registration for Accompaniment.

For accompaniment, the Diapason tone, or that of stops closely allied, is most suitable as the foundation quality; but it can be added to by reeds, and brightened by four and two ft. stops. The quality of the oboe should seldom be prominent, as it asserts itself unpleasantly against the voice. There should be a strong volume of the **8** and **4** ft. stops before the **16** ft. is added — a restriction more applicable in accompaniment than in solo work. In accompaniment of a solo voice, the Diapasons, Gedackt, Dulciana and Æolina are of a blending quality to which a soft **4** ft. can be added. In such accompaniment also it is sometimes well to play a part of the harmony on the Clarabella or Gamba (Gt.), giving an intermixture of tone qualities that is somewhat orchestral without covering the voice.

The **16** ft. pedal stop is abused by over-use; it should be occasionally omitted. In small organs, with only an Open Diapason, **16** ft., it should seldom be used in connection with soft stops on the manual. It is always desirable to have the **16** ft. on the Swell—usually a Bourdon — a "split" stop, the lower section comprising only one octave, thus affording a very soft **16** ft. tone for the pedal, by coupling to the Sw.

It is a very common fault to overpower the choir by too much organ. The most competent organist will, in an unguarded moment, do this, especially in the enthusiasm of a *forte* passage. It often happens, also, that the player is so situated at the keyboard, tha he does not get the full effect of his registration, and what may seem to him to be balanced may prove unbalanced to the congregation. He should endeavor to ascertain the difference in power at the console and in the auditorium. The fault of a too strong accompaniment is quite as conspicuous in orchestral concerts as in church, and gives the impression that the vocalist is regarded as a subordinate matter.

The Organist as Choir Director.

The proper person, in general, to direct the choir, is the organist. His education along musical lines has commonly been much broader and systematic than that of a singer, and he can therefore speak with more authority In fact, as a class, organists are, of all musicians, the best educated in the art, whereas the most superficial musician is the singer. Ignorant, with rare exceptions, of the fundamental principles of music, and usually with little technical skill as instrumentalists, their view is narrowed to their single department; and even there, in their absorbing devotion to tone production, it is a great exception when a singer is found who appreciates the significance of one of the most important features of good singing—distinct enunciation of the text. It is extremely ill-advised to entrust the management of a body of singers, with all the varied knowledge required in such a responsible position, to one who is but little less illiterate than themselves. It is true that a young organist, a novice in the art both of accompaniment and of choir directing, may for a time be advantageously under the guidance of an experienced choir singer whose judgment in some directions may be sufficient to effect creditable results; but he ought soon to graduate from the tutelage of such a teacher. It should also be added that the other singers, especially if they be of the quality of quartet singers, will have less confidence in the judgment of one of their own class, and will more or less question his ability and resent his discipline. Questions sometimes arise in regard to faulty notation, etc., which, as a rule, even the most experienced singer cannot answer, from his lack of training in theory, and often in the very rudiments of music. Besides all this, any member of the choir, by attention to his own part, and failure to hear the other parts distinctly, is poorly qualified to judge of the ensemble, so that each singer is largely left to individual choice in the finer details of the performance. A qualified organist can both accompany and recognize the defects of the vocalists, and can command their confidence and enforce a discipline never to be attained by a member of the choir.

Duties of the Choir Director.

It remains to speak of the most important duties of the choir director, some of which are too often under-estimated.

He is responsible for the co-operation of organ and choir, in giving such an impetus to the congregational singing as shall make it a distinct and telling feature of the service. The choir must be an object lesson to the congregation, in adapting the rendering as closely as possible to the sentiment of the hymns. From lack of interest in the tunes, the participation by the choir will easily become perfunctory, whereas they ought to be a constant incentive to the audience for their proper rendering. Although many of the tunes may be of a low order of merit, from an artistic standpoint, the volume of the tone produced and their personal co-operation in the rendering make this part of the service more impressive to many of the congregation than the more ornate performances of the choir.

Among the other duties of the director, one of the most important is in the arrangement of his programs. It is assumed that the pastor chooses the hymns; at least, he ought to select those that come in most immediate connection with the sermon.

The relation in which any beautiful object stands to its surroundings has an important bearing upon its effect, just as the success of a remark is in its appositeness. A carefully balanced choir program, concordant and contrasting within itself, and harmonious with the rest of the service, is nothing less than a work of art, and demands more careful thought than some directors feel the necessity of. In its entirety, it is a tonal picture with its lights and shadows, and subject to all the requirements of a picture that is audible instead of visible. It must show strength and delicacy, virility, and tenderness, so blended that the audience, unconscious of the reason, will be impressed, though not equally, with every feature of it. Full choral effects in every variety, and timely alternation of solo and quartet, can be made to give not only a species of individuality to each program, but contrastive effects from Sunday to Sunday.

In the Episcopal ritual, with a prescribed Venite, Te Deum, Nunc Dimittis, etc. the character of each service is largely fixed, and — it must be said — somewhat monotonous, since the identity of text, week after week, involves a great degree of sameness in the style of each of the numbers, the remaining one or two set pieces being the only ones that admit of a large liberty of choice.

Yet even here much taste can be displayed in the choice of settings of prescribed text. It is not unusual to see two of the settings of the same composer on the program; more variety of style would be gained by selecting the works of different authors.

From a musical point of view, there is scarcely any text that is as unsatisfactory as that of the Te Deum, the great amount of text compelling an inartistic treatment of it to bring it within the required dimensions for church service. The same thoughts follow in the same order from Sunday to Sunday, and from year to year, and the effect is not unlike that of a series of paintings by various masters, all based on the same subject. Besides this, there are too many thoughts crowed into small compass to allow of that emphasis of any one thought which comes from reiteration. With all respect for the Te Deum, for the able composers who have produced its fine setting, and for the ritual that prescribes its weekly repetition, it is safe to say that, by being a constant fixture in the service, it can never so engage the attention and stir the heart, as a series of anthems would do that are equally spiritual in text and allow larger latitude and originality of treatment. Reiterated impressions which are almost exact duplicates of each other, upon any of our senses, be they physical, mental or spiritual, to a certain degree deaden those sensibilities. From the musical standpoint we might wish that the efficacy of variety were afforded a fuller scope in the Episcopalian service. There are, however, one or two opportunities in that ritual for varying the routine, which any artistic director will be glad to avail himself of. There are two distinct sorts of anthems, according as the text is prose — and therefore unrhythmical, like the Psalms — or poetry; the latter kind, under the limitations

of the text, has a very different movement from the former, and such compositions are called "Hymn-anthems." All the ritualistic text being in prose, it is often well for the director to make use of a hymn-anthem, where he is free to make a choice.

In other denominations, it must be confessed, the congregation would sometimes be the gainer, if the director were under more restraint in his selections, and were obliged to use more dignified text than is sometimes put before the congregation.

There is no intention, in the foregoing remarks, of belittling either the difficulties of the director or the beauty of the service in the Episcopal form of worship. It presents a model which in many respects other churches would do well to follow; and in its choral service, there is need of most varied musicianship and ripe experience in the director. In its entirety, it is not only the most elaborate but the most dignified, devotional and free from triviality of any prevalent choral service in the church at large. It is certainly true, at the same time, that in a ritual where the director is untrammeled in the choice of three compositions, a greater variety is possible, in proportion to the amount of music, the program can be more distinctive from Sabbath to Sabbath, and there can be more unity in the service by having the choral portion more relevant to the sermon.

When the director is thus responsible for all of the selections- in text as well as in music - it is advisable to arrange the programs several weeks, if possible three months, in advance, subject to occasional modifications. By no other course can one so well give the desired balance in each program, and secure the best variety from week to week. Thereby chorus, quartet and solo work can be judiciously alternated, and the best distribution of effects can only be secured by a broad survey of the programs for several consecutive weeks.

An anthem is more likely to be too long than too short. Probably never does an audience have the feeling that a composition has not been long enough; not infrequently it becomes weary by one of too great length, and many of the English school are of this sort. Such a one can be made serviceable by curtailment, which, however, requires much time and skill in the director. If a long fine anthem cannot be well shortened, the defect can be offset by combining it with a brief composition in the same program.

The point in the service that distinctly demands a vigorous composition, such as would be thought too assertive elsewhere in the program, is the opening anthem, and for this, the English type of the so-called loud anthem is by far the best, in the dignity and churchliness of its style. This is not the place in the service where the deeper sentiment of the audience can be reached, and a composition of this type is an admirable back-ground for the softer effects that are to follow. It is not generally realized that the impressiveness of an anthem to a considerable degree is due to its harmonious contrast to the one that has preceded it. The mind welcomes the variety, and thereby a composition may be made to shine in a light that is not entirely its own. An opening anthem of a quiet sort would be no foil for a second one of the same kind; the first would seem feeble, and the second monotonous. With proper contrast each will magnify the effect of the other.

In an ideal service, the sermon and the choral service are in sympathy, at least as regards a portion of the latter; and when possible, the text of the second anthem or of the offertory, if this be a choral number, should be distinctly in line with the thought of the sermon, and thus constitute a musical introduction to the main theme of the hour. If not directly relevant, there should at least be enough harmony in the service to prevent a distinctly irrelevant thought from being presented in close connection with the preacher's message. Here is the opportunity for pianissimo effects, for unaccompanied singing, for a quiet solo with perhaps a gentle response from the chorus, in which a sympathetic voice and a tender sentiment will make a strong appeal to the hearer, and perhaps leave the most lasting impression of the entire service. An occasional ladies' trio or duet, sung in chorus, will, at this point, make a pleasing contrast to the stronger effects of the full choir, giving a sort of angelic atmosphere that is quite apt to the situation.

Commonly the second selection, or the offertory, will be the *pièce de resistance* in the program—a pre-eminence that is fully justified on

both religious and artistic grounds,—for there can be no conflict between religion and true art in such a case — as it can be most helpful as a tuneful utterance of the finest sentiments of worship.

The most critical point in the service for any choral effect is immediately after the sermon, when a very simple selection may occasionally be sung that bears directly on the thought of the preacher. Nothing more pretentious than some favorite hymn sung to a familiar tune with the utmost delicacy can usually be presented at such a time, and the effect will be greater by having such a response only at rare intervals.

The suitability of the text of an anthem is not less important than the music. In secular programs the text is of secondary importance, but not so in church service; and there are not a few in the audience who are more influenced by a beautiful expression of sentiment in words than by its musical expression. Both should be alike dignified and devotional. It will not be strange if the choir, whose musical standard is above that of the average listener, and whose interest is chiefly in the music, should sometimes take exception to a composition whose setting is inferior to the text; yet it would be unwise to discard such an anthem because criticized simply from a musical standpoint. It should be the director's aim, however, to have the music above reasonable criticism, and as far as possible to bring the congregation up to a high standard of appreciation.

There are many so-called church anthems, based upon Biblical subjects, that are ill-suited for church service. Gounod's "By Babylon's Wave," and others of that class, though the text may offer instructive lessons, involve none of the devotional element that is essential in every detail of religious service. There is also very little oratorio music, though it have sacred text, that is suitable for the requirements of church worship. It is sacred music of the highest type, yet irrelevant to the occasion. Nothing should be sung that is not qualified to bring the listener into harmony with the prevailing sentiment of the day and the hour, to make him more devout, more reverential.

The interest of the average listener is better maintained by an anthem that contains considerable text. In yielding to this preference, the director is obliged to forego many beautiful compositions, especially some by Mendelssohn, wherein a single verse constitutes the entire text. What is more impressive than the noble opening number of the Catholic Mass, by some great composer with a text of only two words, Kyrie Eleison — O Lord, have mercy — reiterated in solo and in chorus, and passing from voice to voice, sometimes in plaintive pianissimo, and anon with the thrill of full organ and chorus. The reiteration of a sentence in verbal oratory cannot thus be maintained; but as it comes interwoven in sublime strains of harmony, the thought stands forth in ever brightening light, until it fills the soul with the immense significance of its untold depths of meaning. But if the director assumes the risk of presenting an anthem which may be charged with monotony of text, let him be careful to include in the same program one with text of considerable length. A devout Christian will often carry with him for an entire day a single sentence from Scripture, that affords him comfort and joy; yet he may become wearied by having that same thought reiterated half a dozen times in an anthem!

Repetition of Anthems.

It is not an uncommon complaint that there is too much repetition of anthems. The fault is sometimes due to the indifference of the director, and sometimes to the parsimony of the church. A comparatively small outlay conduces to the efficiency of the choral service, not only in the greater satisfaction of the congregation, but in the deeper interest of the choir in their work. For a chorus, whose pay — if paid at all — is almost nominal, new music is a great consideration, both in making them more zealous, and in attracting a better quality of singers. With a large proportion of chorus singers, the enjoyment of new compositions and the educational value of competent drill are quite as important as the meagre stipend received. Compositions of a distinctly melodious character appeal at once to choir and congregation, and it is an unwise policy to put before an audience a composition that must be heard several times to be enjoyed.

The good Will of the Choir.

To secure the best results from the choir, the director must have the good will of the singers, as well as command their musical respect. He is in charge of an assemblage of human instruments—of all instruments the most sensitive to atmospheric conditions. Voices vibrate very closely in harmony with the mind and heart of the individual himself. The finest quality in the voice never blossoms out in the chill winds of unfriendliness, discontent and irritation; and to be successful in his art, a vocalist must not only be of a happy disposition, but in an atmosphere of thorough cordiality with the surroundings. Work of any sort is only best performed when the whole heart is in it; and this is peculiarly the case in the art that is pre-eminently a heart-expression. Whoever treats his choir, not as ladies, gentlemen and friends, but as hirelings, will receive from them a hireling's service. They may produce many fine effects, but their performance will lack a subtle quality of spontaneity and enthusiasm that finds its root in cordiality and kindly feeling.

But he must conquer them by competency and not alone by kindness. The sense that he is equal to his position has much to do with confident performance of their work, and with avoiding friction in the conflict of opinions. Divergence of opinion must sometimes occur; but where the director has proved himself the master of the situation, there will be a feeling of ready acquiescence in his decisions.

A director should thoroughly familiarize himself with every composition brought before the choir, in all of its details, not only as an accompanist, but in regard to all vocal scores. He must have a predetermined plan how it is to be rendered, and not be obliged to experiment—a method which would make the singer distrustful of his skill. He must know how to abbreviate an anthem that is too long in a way that will retain the best parts, and without the effect of omissions. He must see that the marks of expression are in accord with the text, and often make additional effects. He must be able to correct all mistakes in notation, which are not of infrequent occurrence, and be able to answer all questions that may perplex the singer. By previous study his mastery of the composition will enable him to bring out the right interpretation more rapidly. But it is very impolitic to maintain an attitude of infallibility; and a frank acknowledgement of a mistake or of an error in judgment will strengthen rather than weaken the confidence of the choir. Nothing is more reprehensible than to give a different interpretation in public, as regards tempo, rallentando, etc., from what he has accustomed the choir to in rehearsal. This indicates carelessness or a changeable temperament, and will make the choir less confident in the rendering.

A fine performance never results from a hasty preparation. It is very seldom that the simplest anthem can be so mastered in one rehearsal that perfect shading, perfect blending of the voices, and the full appreciation of its meaning will be evident in the performance. Every composition of moderate difficulty should be in rehearsal several weeks before it is sung in church. If briefly rehearsed week after week, the choir obtains a better mastery of it, than if the same amount of rehearsals is crowded into one or two weeks. By this reiteration the composition is *absorbed*, and finally rendered with much more confidence, and with that subtle "finish" of style which alone can make the performance great. By briefly rehearsing a large number of pieces each week, and having each program practically ready for performance a week in advance, the work of the choir will show such assurance, intelligence and enthusiasm as are never exhibited when the attempt is made to prepare a program quickly.

It is the choir director who, with artistic ideals and all requisite technical skill, undertakes his task with the sense of its full import, who will most fully realize the great possibilities of his calling; for it is as great a responsibility as it is a privilege to be in control, in church worship, of that sublime art which is pre-eminently the handmaid of religion. Such a position means service of the noblest sort; it means high honor in the art; but it means also a spirit of constant subordination of self.

15924

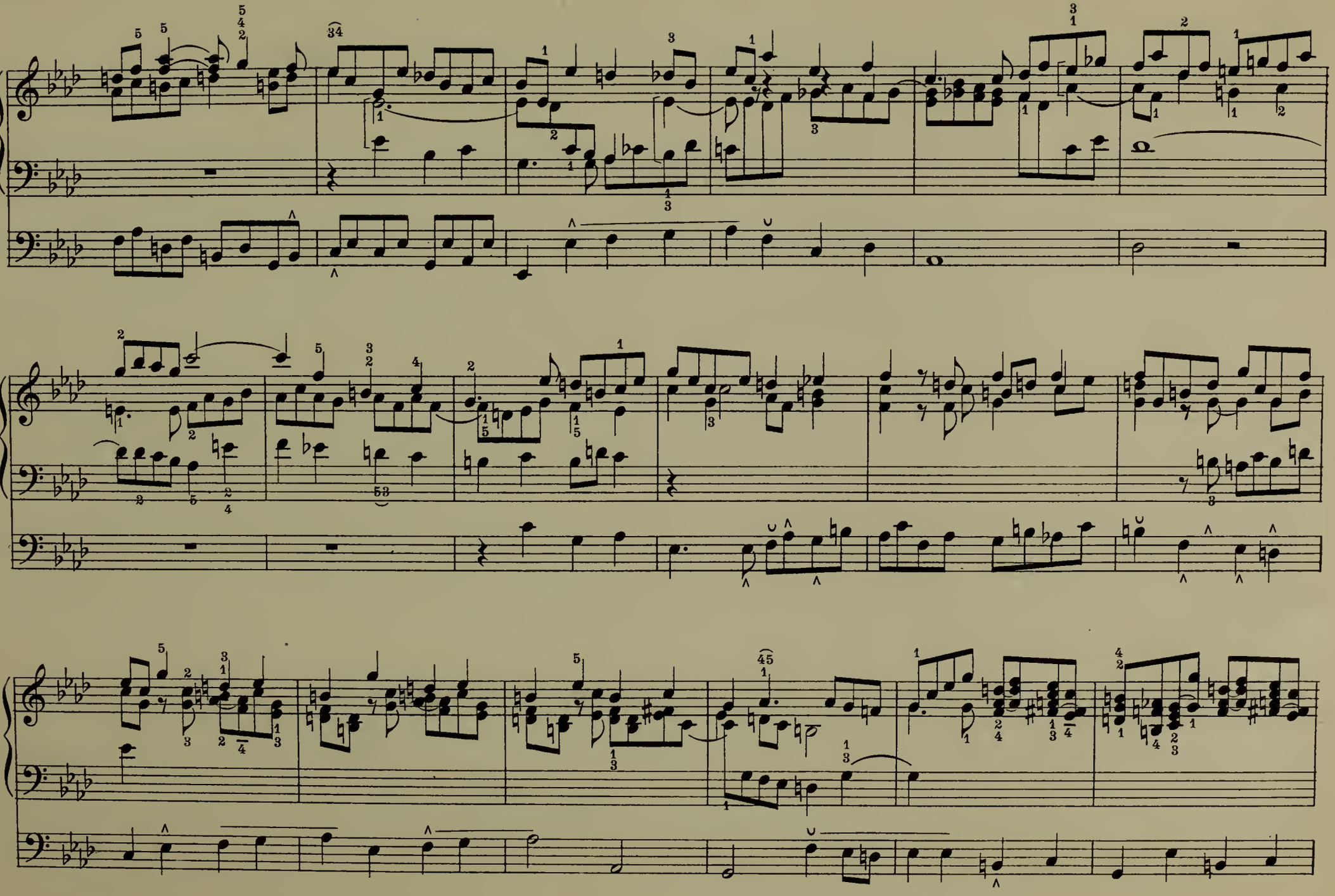
POSTLUDES

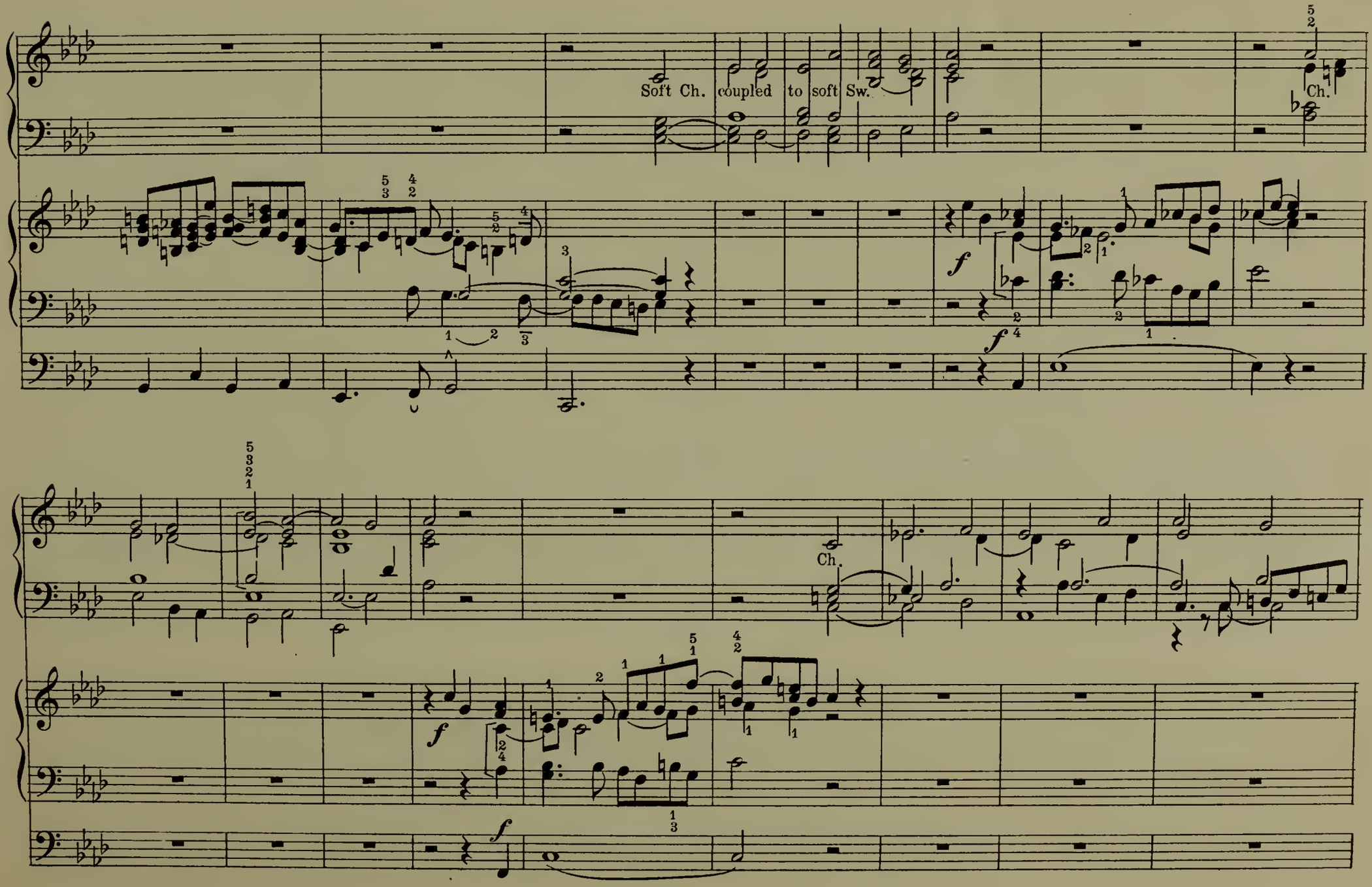
First Movement of First Organ Sonata.

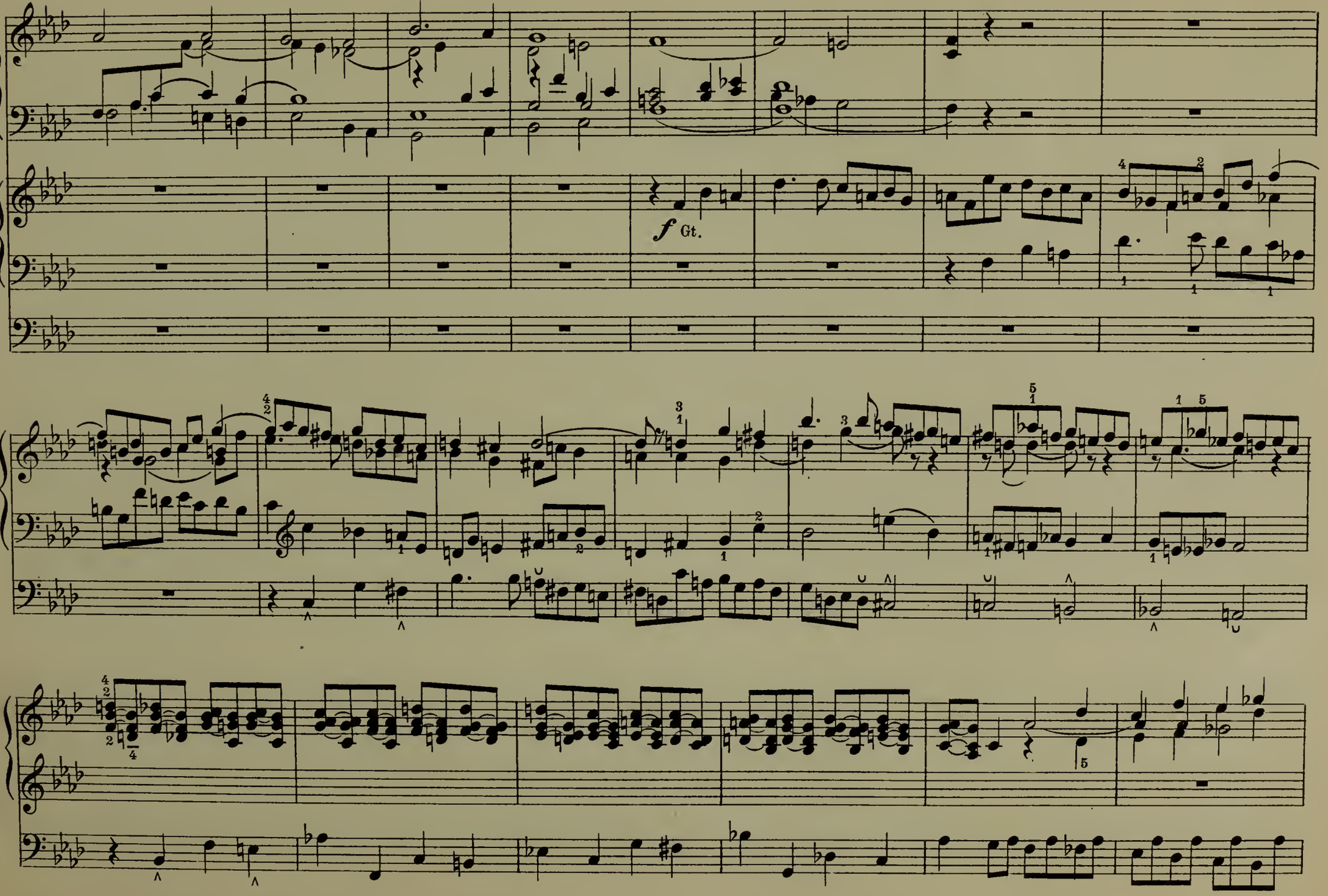
MENDELSSOHN.

Allegro moderato e serioso.

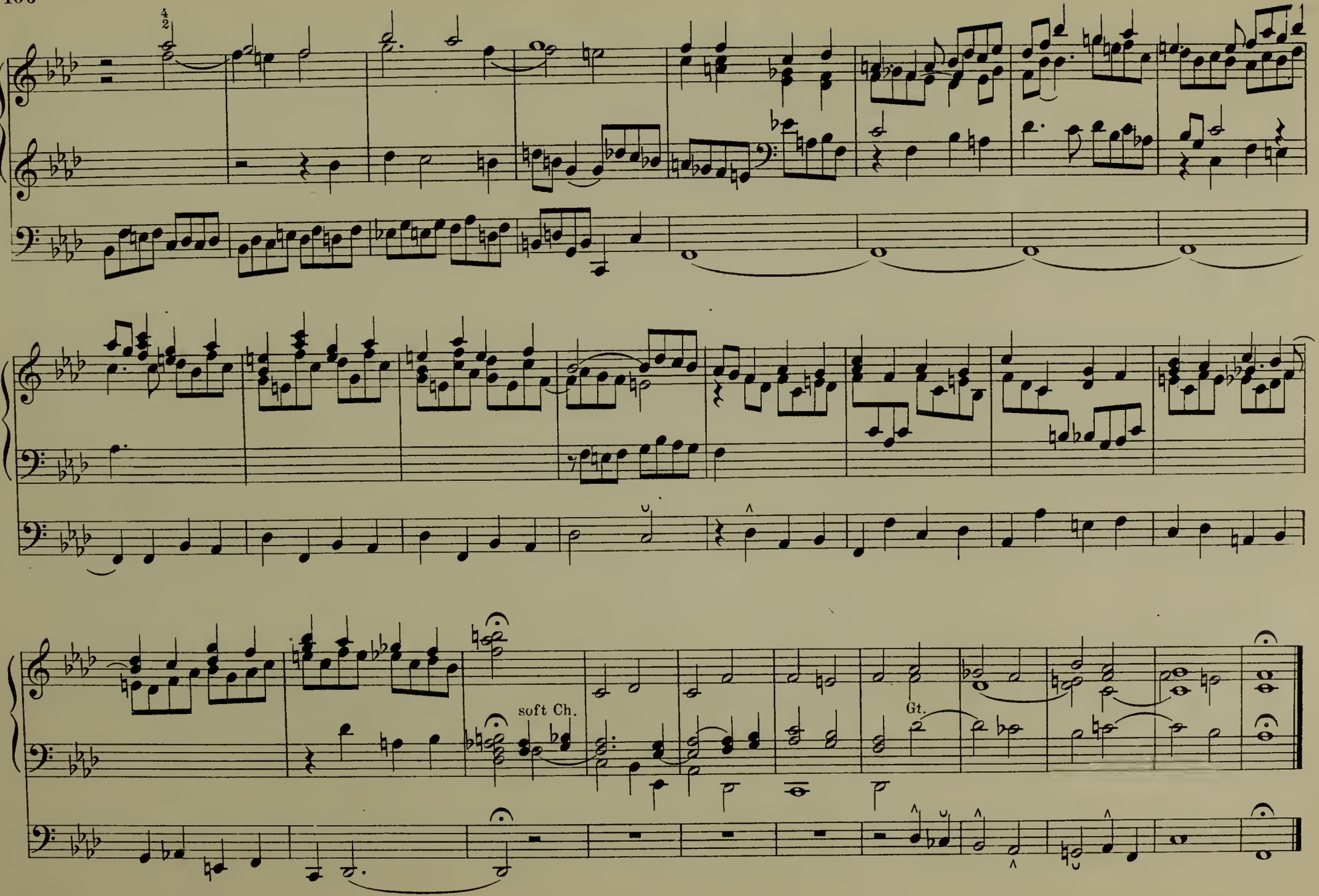
Copyright MCMXIII by Carl Fischer, New York.




Soft Ch. coupled to soft Sw.
Ch.
Ch.


f Gt.

Ch.
f Gt.
Ch.
f Gt.
Ch.
ff Gt.
sempre legato


soft Ch.
Gt.

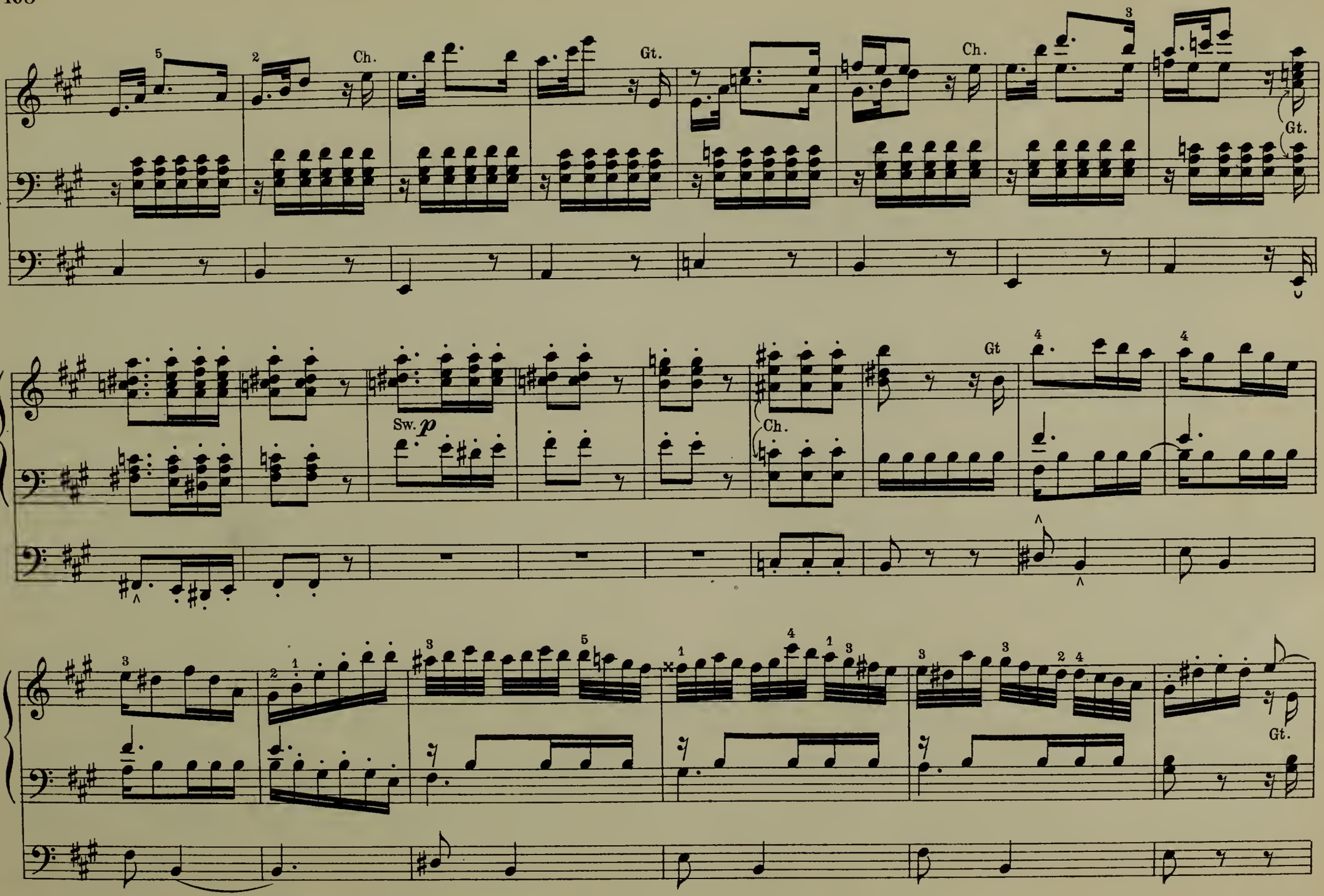
Arranged for the Organ
by H. E. Parkhurst.

Larghetto.

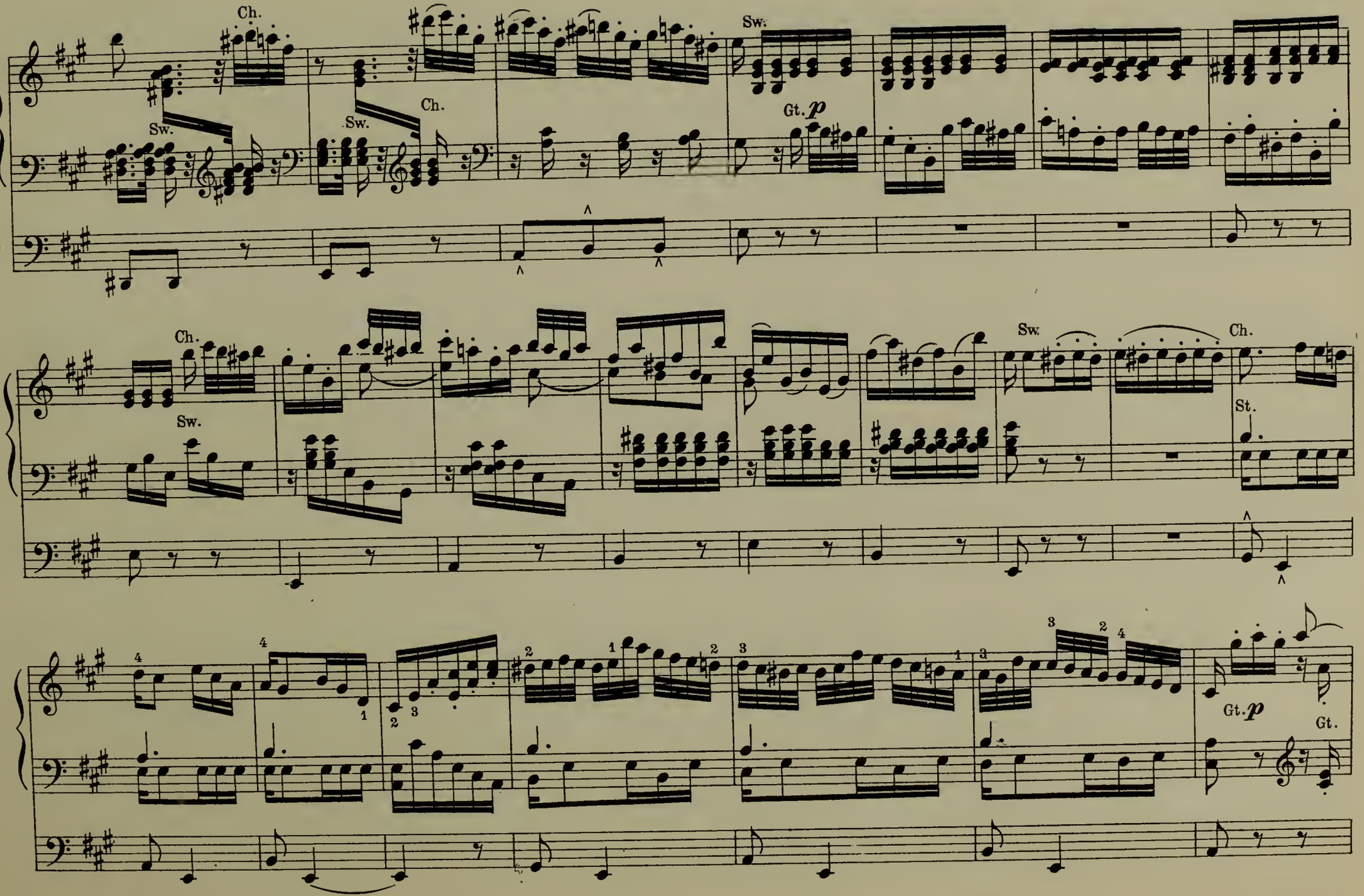
from the Second Symphony.

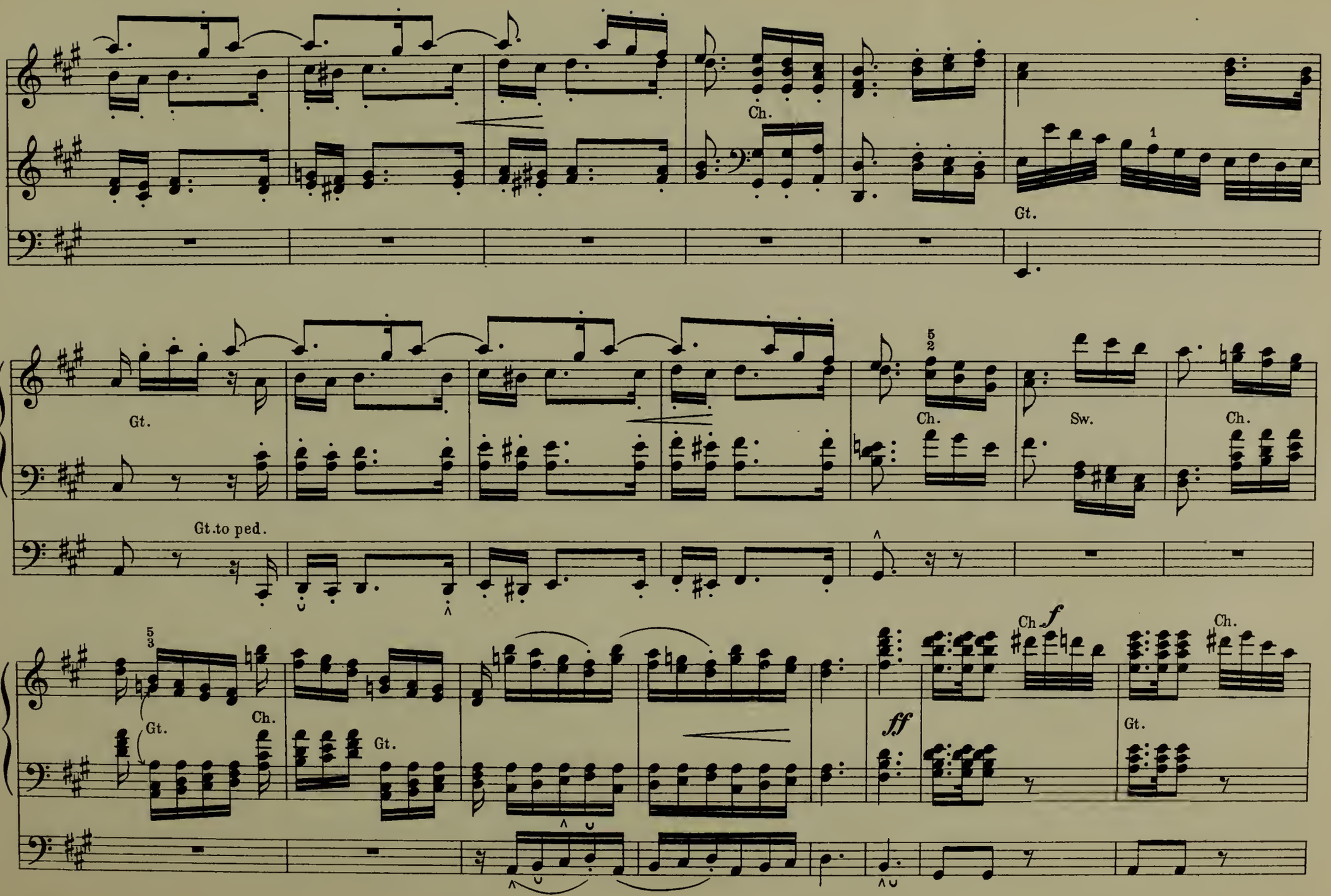
BEETHOVEN.

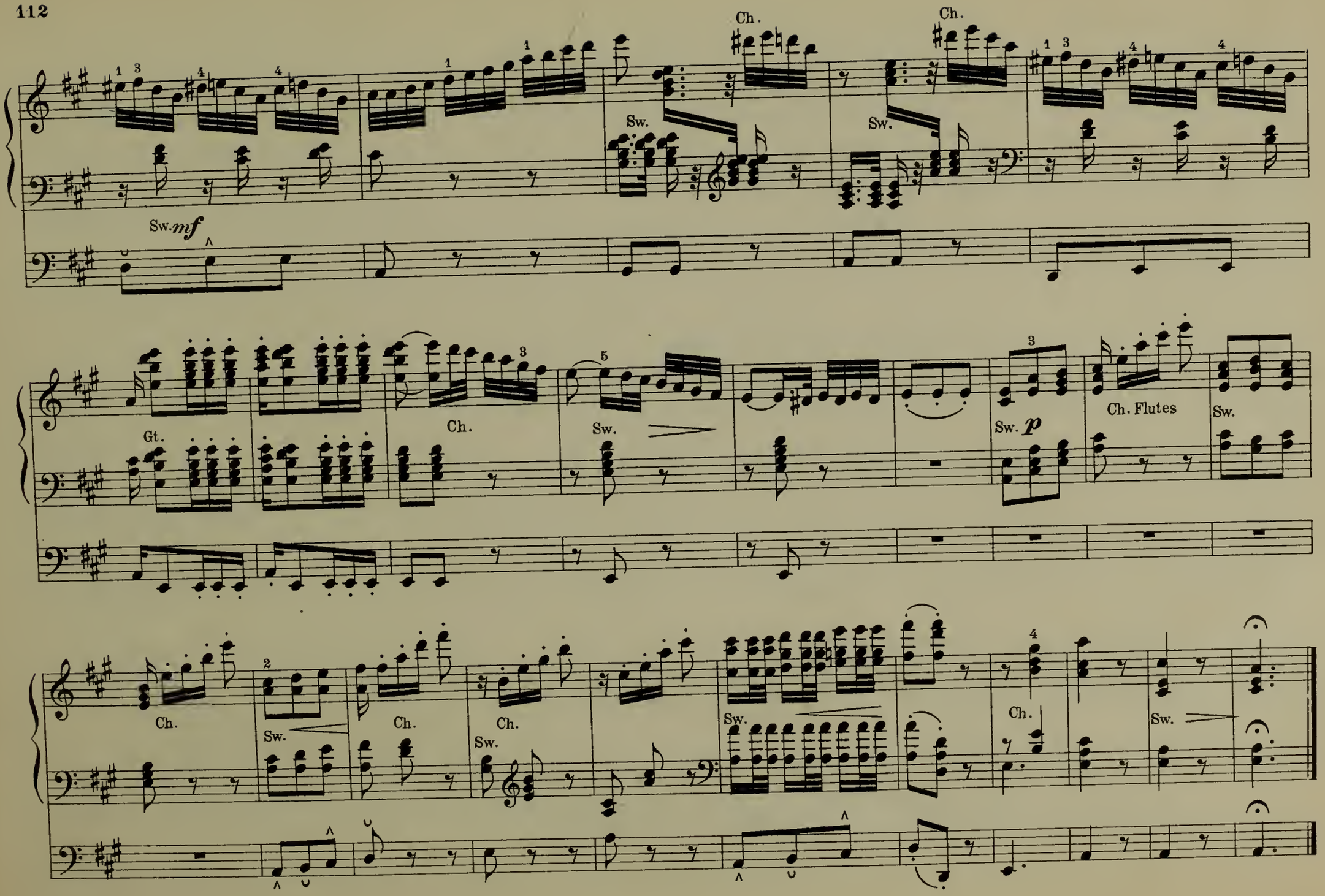
Copyright MCMXIII by Carl Fischer, New York.


Ch.
Gt.
Ch.
Gt.
Sw. p
Ch.
Gt
Gt.

Gt.
Ch.
Gt.
f
Gt. to ped.
Ch.
Sw.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Sw.
Gt. off


Ch.
Sw.
Ch.
Sw.
Sw.
Gt. p
Ch.
Sw.
Sw.
Ch.
St.
Gt. p
Gt.


Ch.
Gt.
Gt.
Ch.
Sw.
Ch.
Gt.to ped.
Gt.
Ch.
Gt.
Gt.
ff
Ch
f
Ch.
Gt.


Ch.
Ch.
Sw.
Sw.
Sw. mf
Gt.
Ch.
Sw.
Sw. p
Ch. Flutes
Sw.
Ch.
Sw.
Ch.
Ch.
Sw.
Sw.
Ch.
Sw.

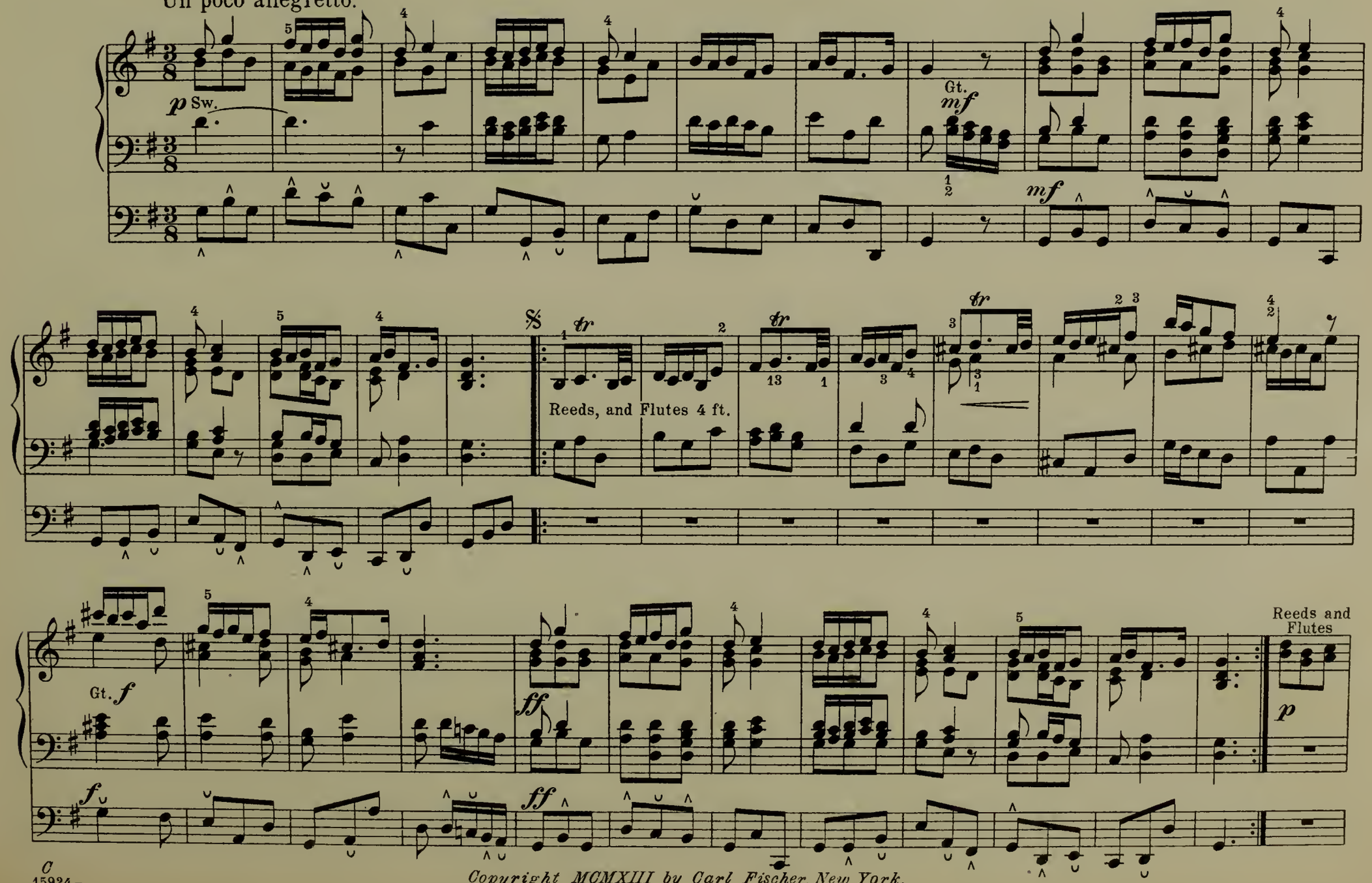
Arranged for the Organ
by H. E. Parkhurst.

Minuet.

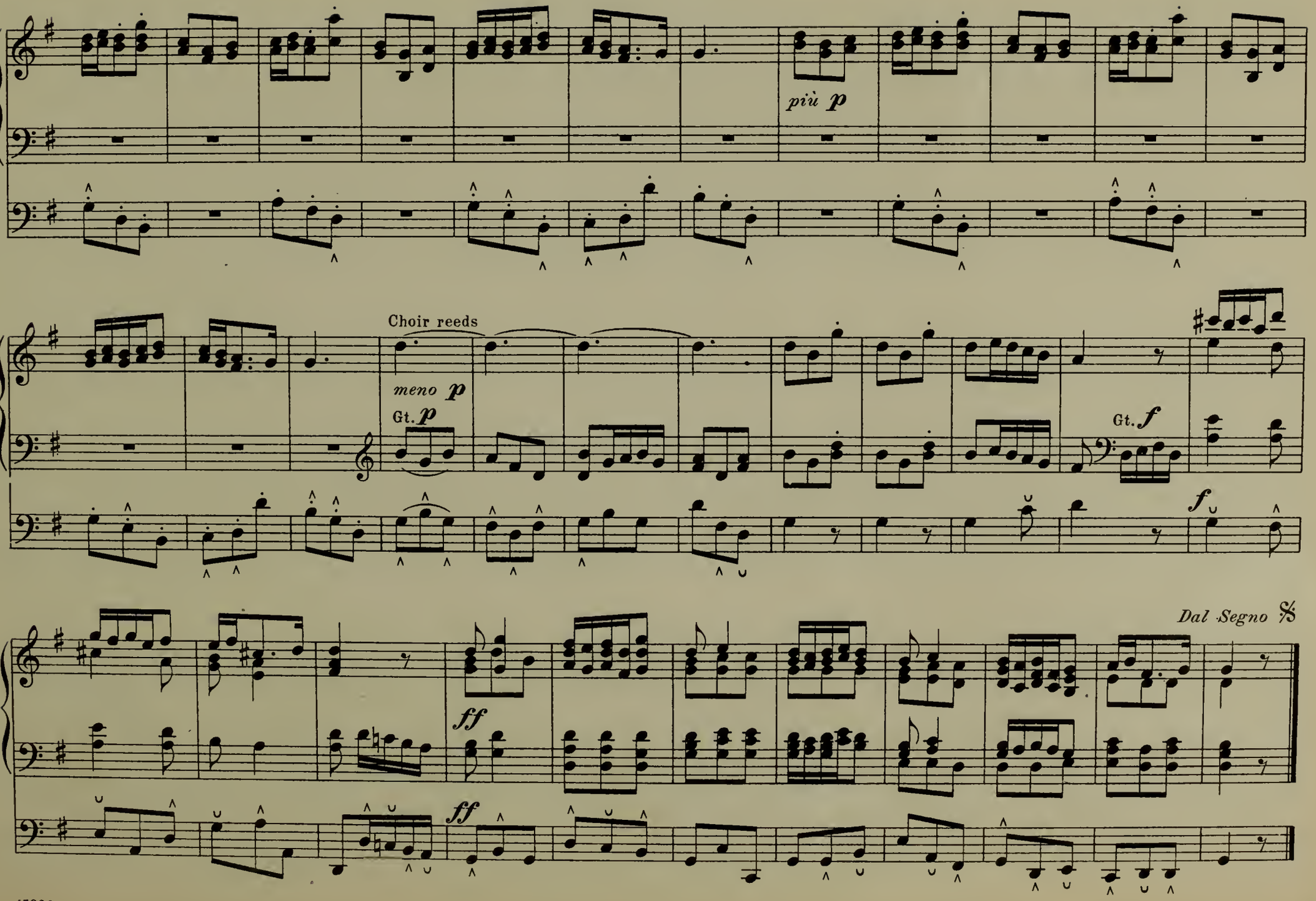
from Overture to "Samson."

HANDEL.

Un poco allegretto.

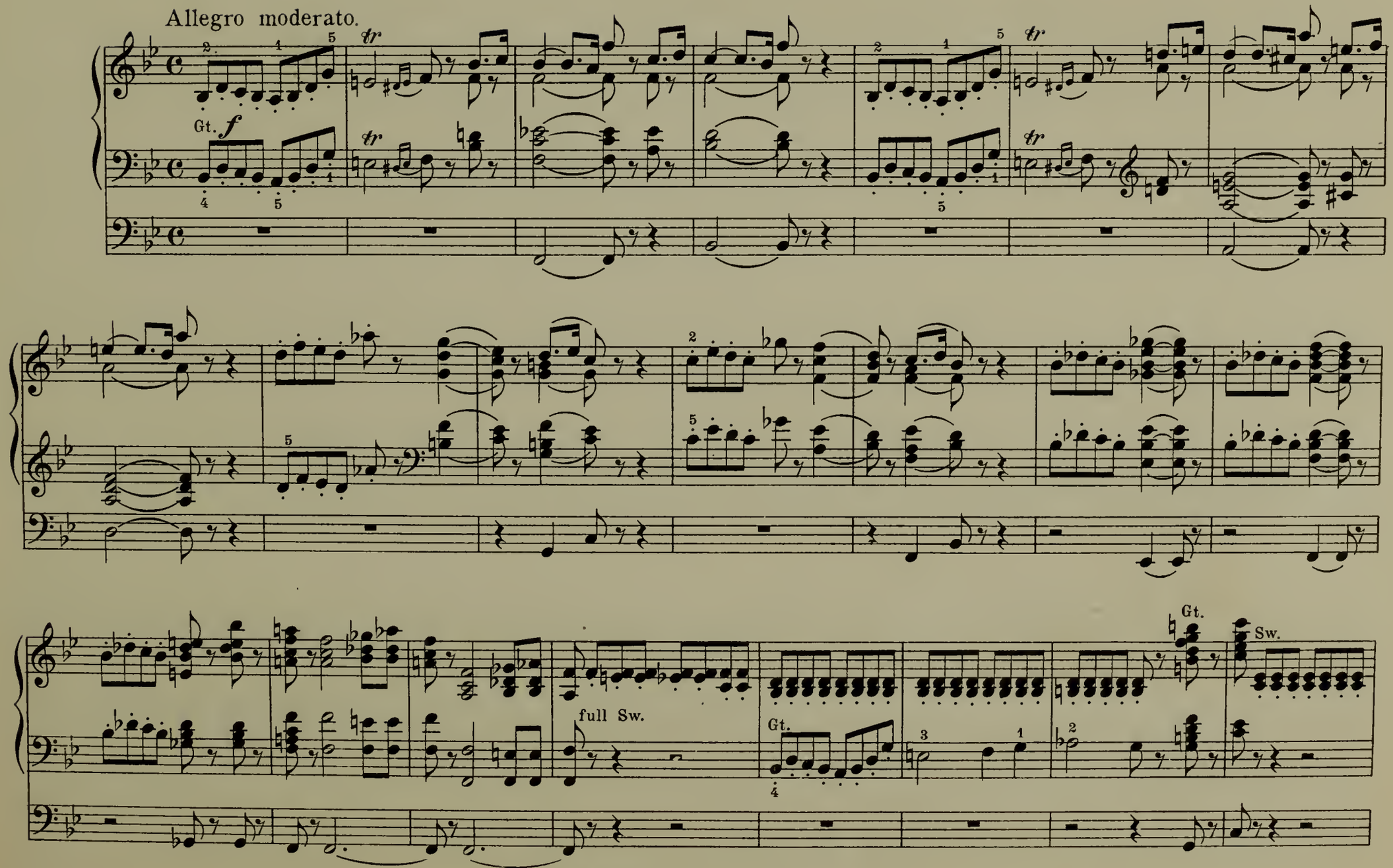


Copyright MCMXIII by Carl Fischer, New York.

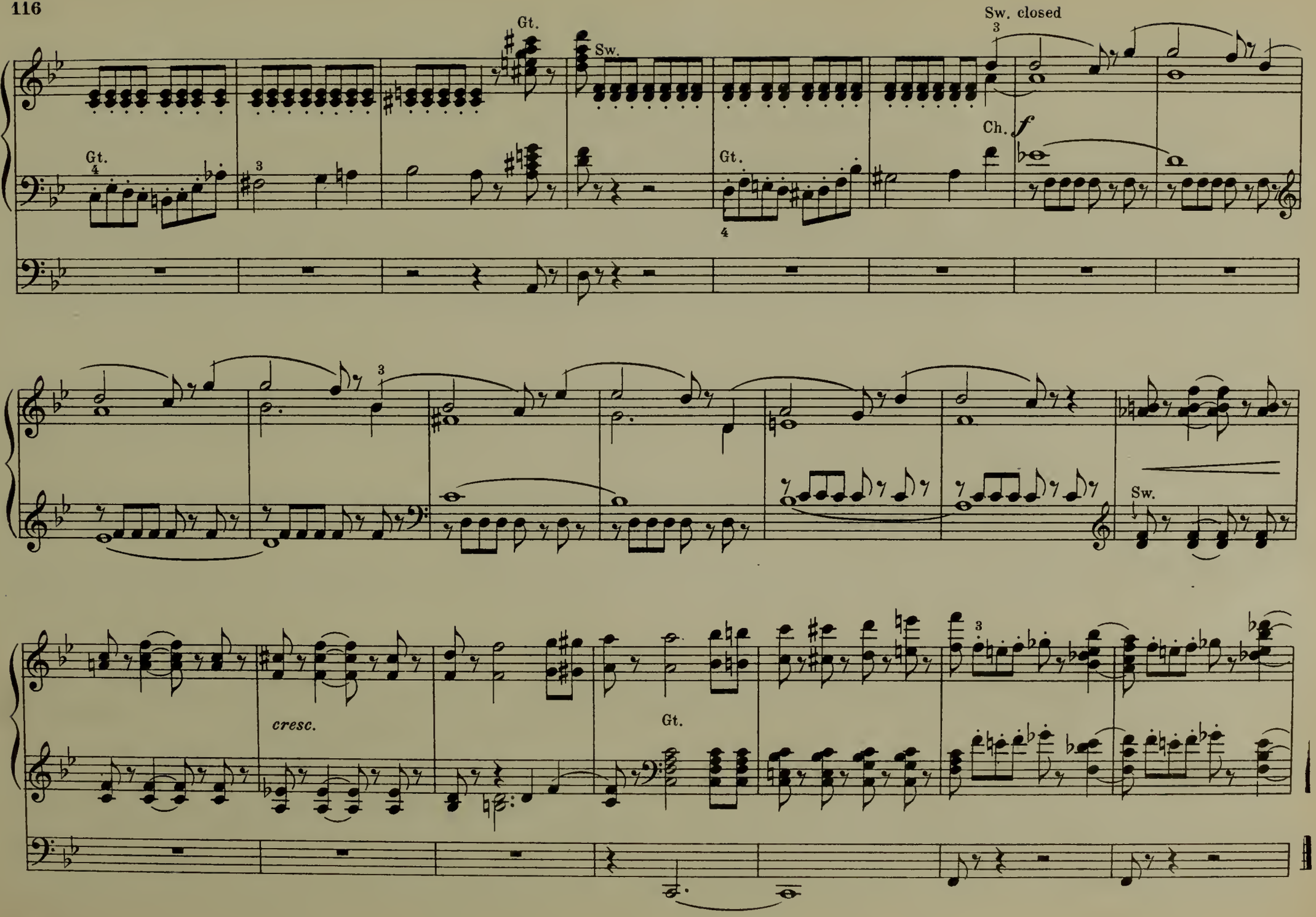

più p
Choir reeds
meno p
Gt. p
Gt. f
f
Dal Segno 𝄋
ff
ff

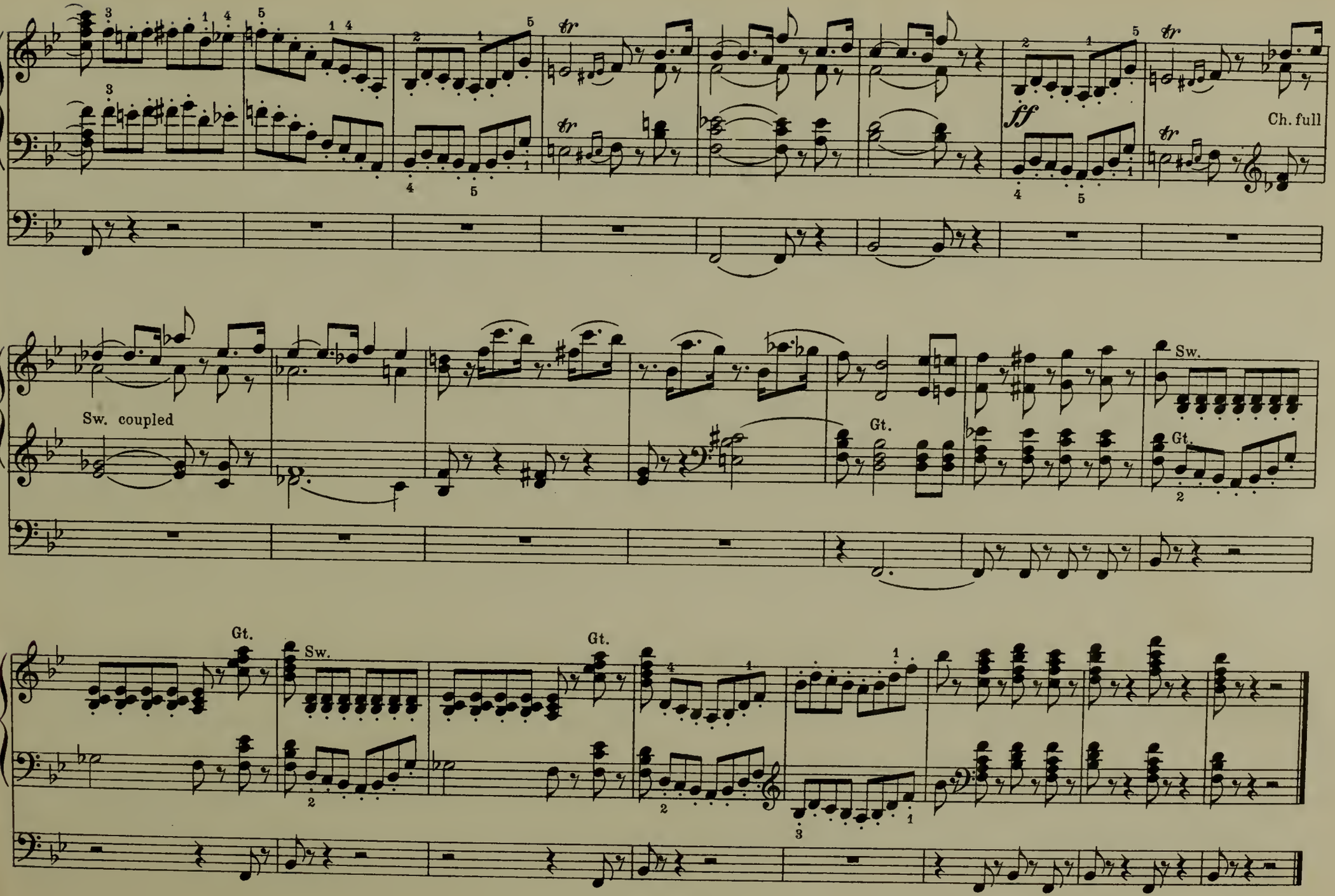
Postlude.

BATISTE.



Copyright MCMXIII by Carl Fischer, New York.

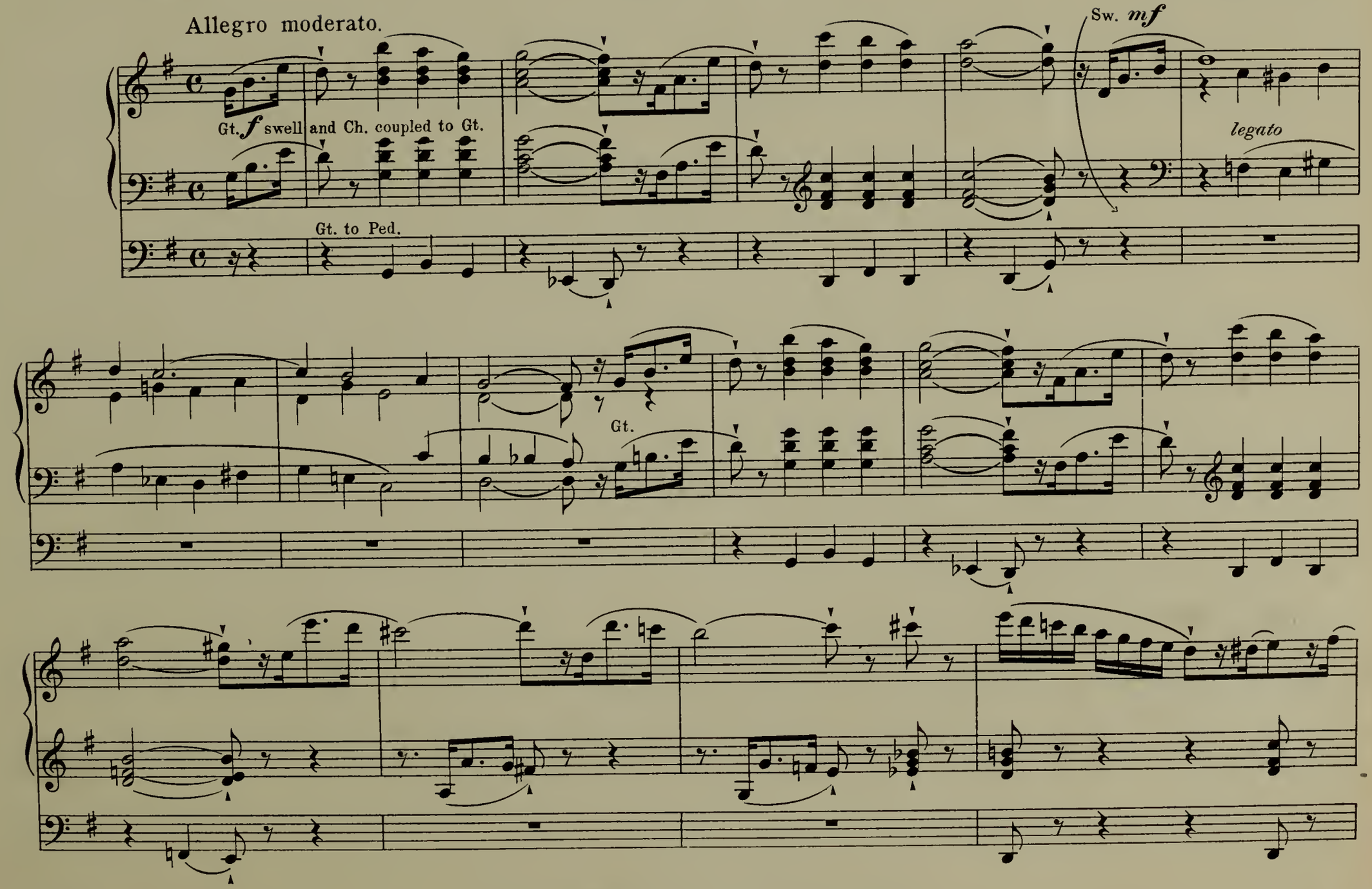

Gt.
Sw.
Sw. closed
Gt.
Ch.
f
Gt.
Sw.
cresc.
Gt.


ff
Ch. full
Sw. coupled
Gt.
Sw.
Gt.
Sw.
Gt.
Gt.

Revised and registrated by H. E. Parkhurst.

Offertoire.

LEFEBURE WELY.



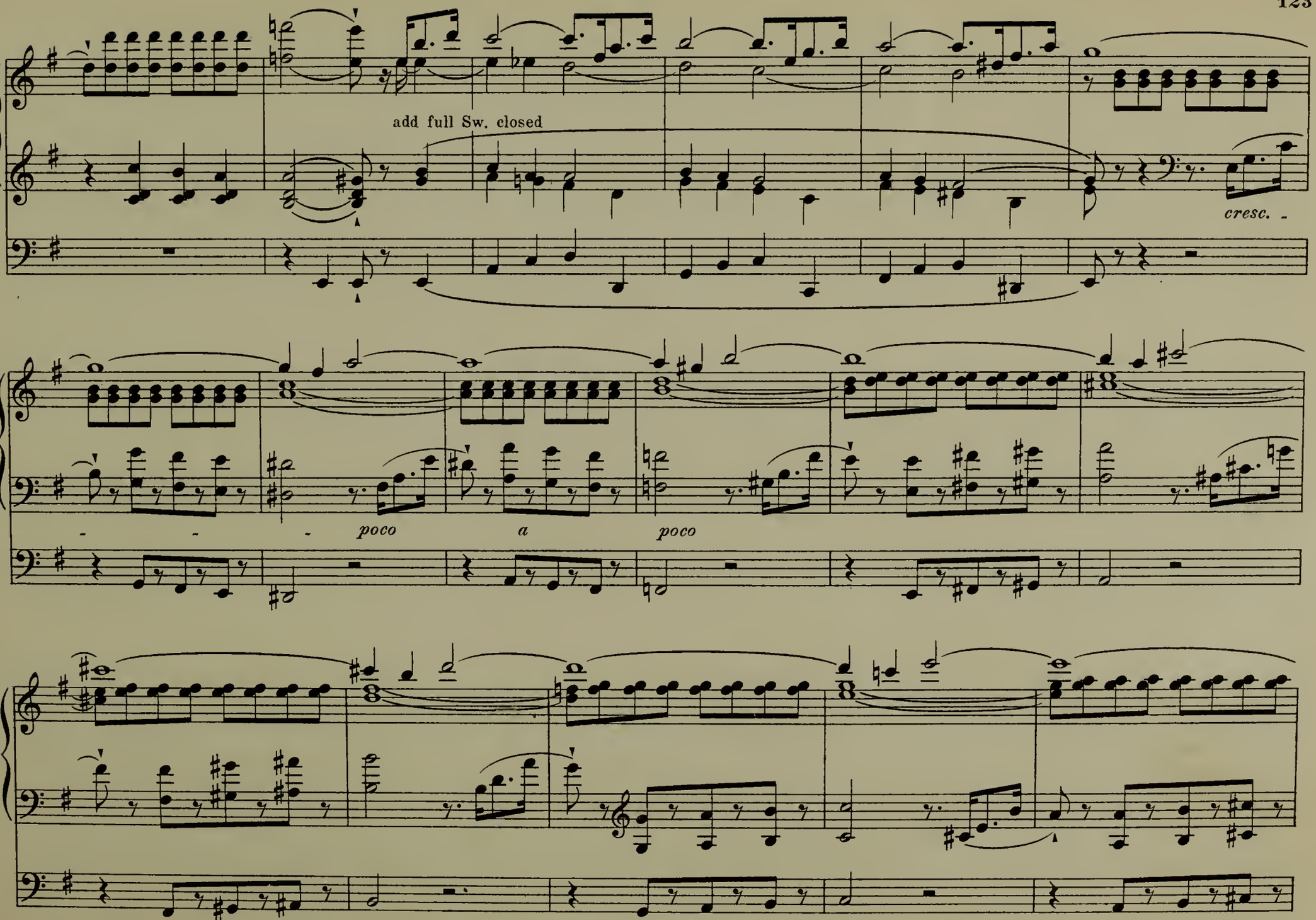
Copyright MCMXIII by Carl Fischer, New York.

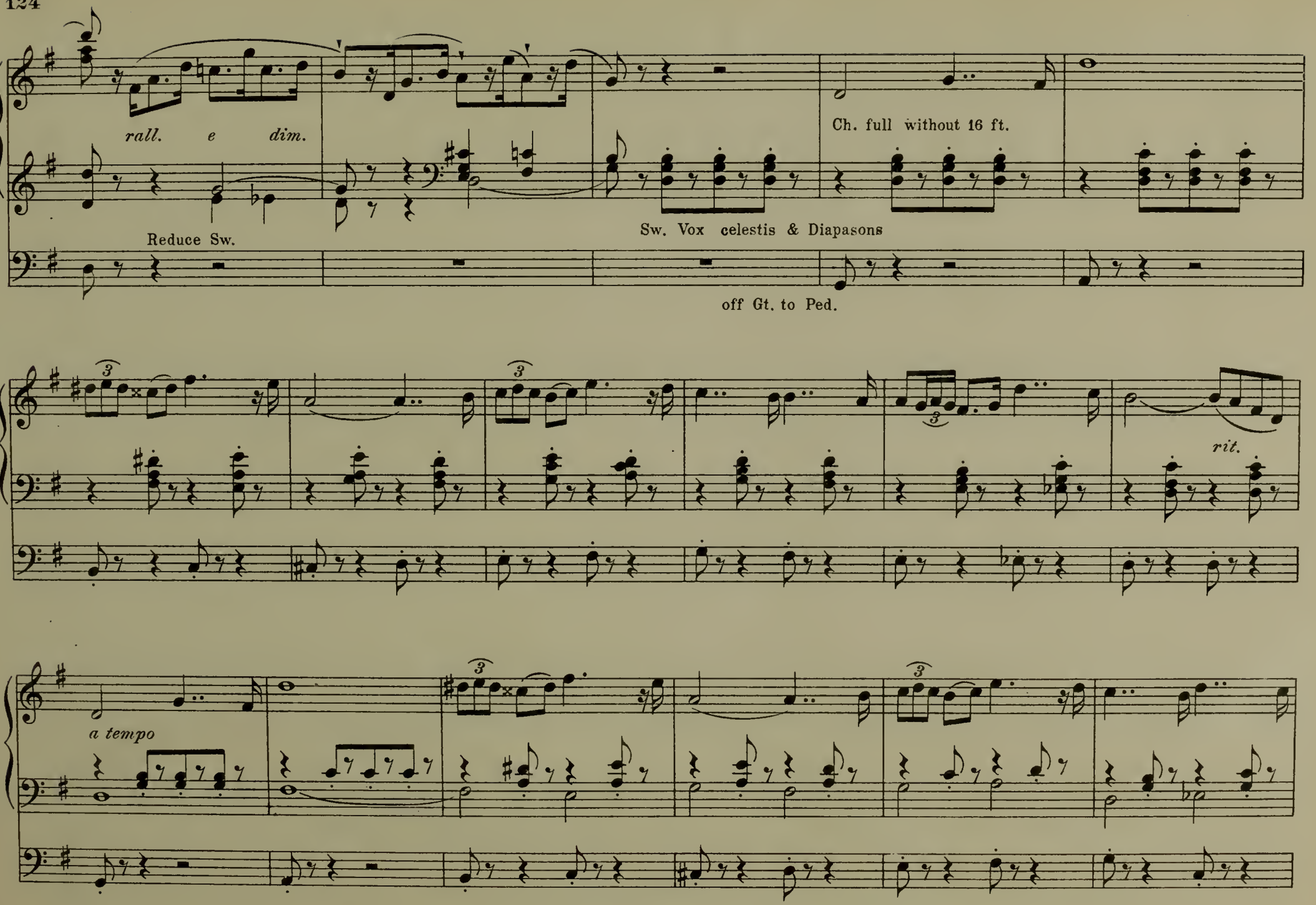
Sw.
Gt. 8 & 4 ft. without reeds
Gt.
Gt. (full Sw. closed)
cresc.
poco

a
poco
rall. e dim.
Sw. Diapasons & Oboe
Legato il canto
Gt. Trumpet & Open Diapason
Sw.
Sw. to Ped.

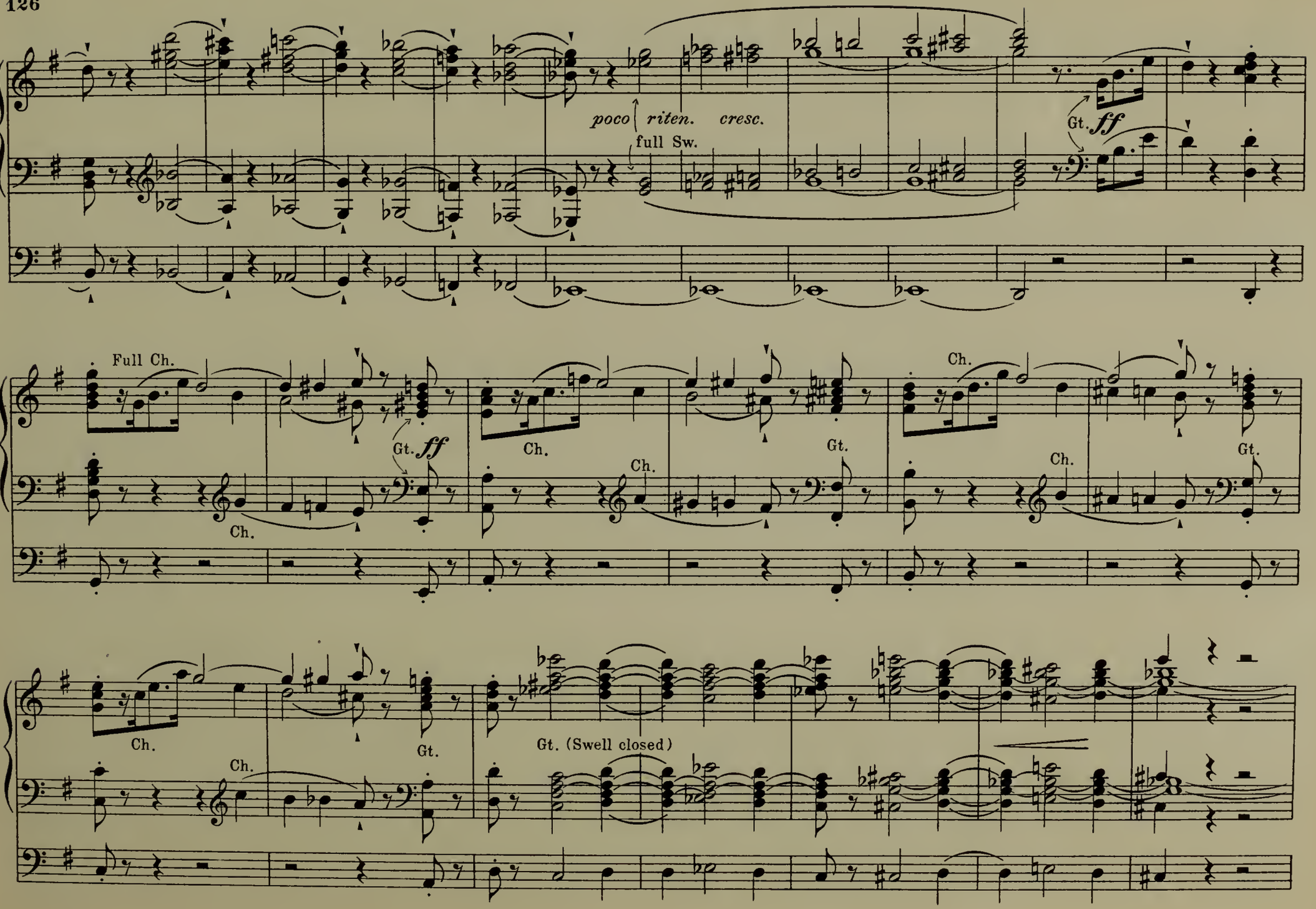
rit.
a tempo
Clarinet, Clarabella,
Flute 4 ft.
Ch.
più lento
Sw. Oboe

Sw.
rall.
Tempo Iº
dim.
Gt. ff
full Sw.
Gt. to Ped.
Gt. 8 & 4 ft. without reeds. uncouple Sw.


add full Sw. closed
cresc.
poco
a
poco


rall. e dim.
Reduce Sw.
Ch. full without 16 ft.
Sw. Vox celestis & Diapasons
off Gt. to Ped.
rit.
a tempo

Gt. *mf*
Gt. to Ped.
Gt. *f*
cresc.
Ch. full without 16 ft.


poco riten. cresc.
full Sw.
Gt. ff
Full Ch.
Ch.
Gt. ff
Ch.
Ch.
Gt.
Ch.
Ch.
Gt.
Ch.
Ch.
Gt.
Gt. (Swell closed)

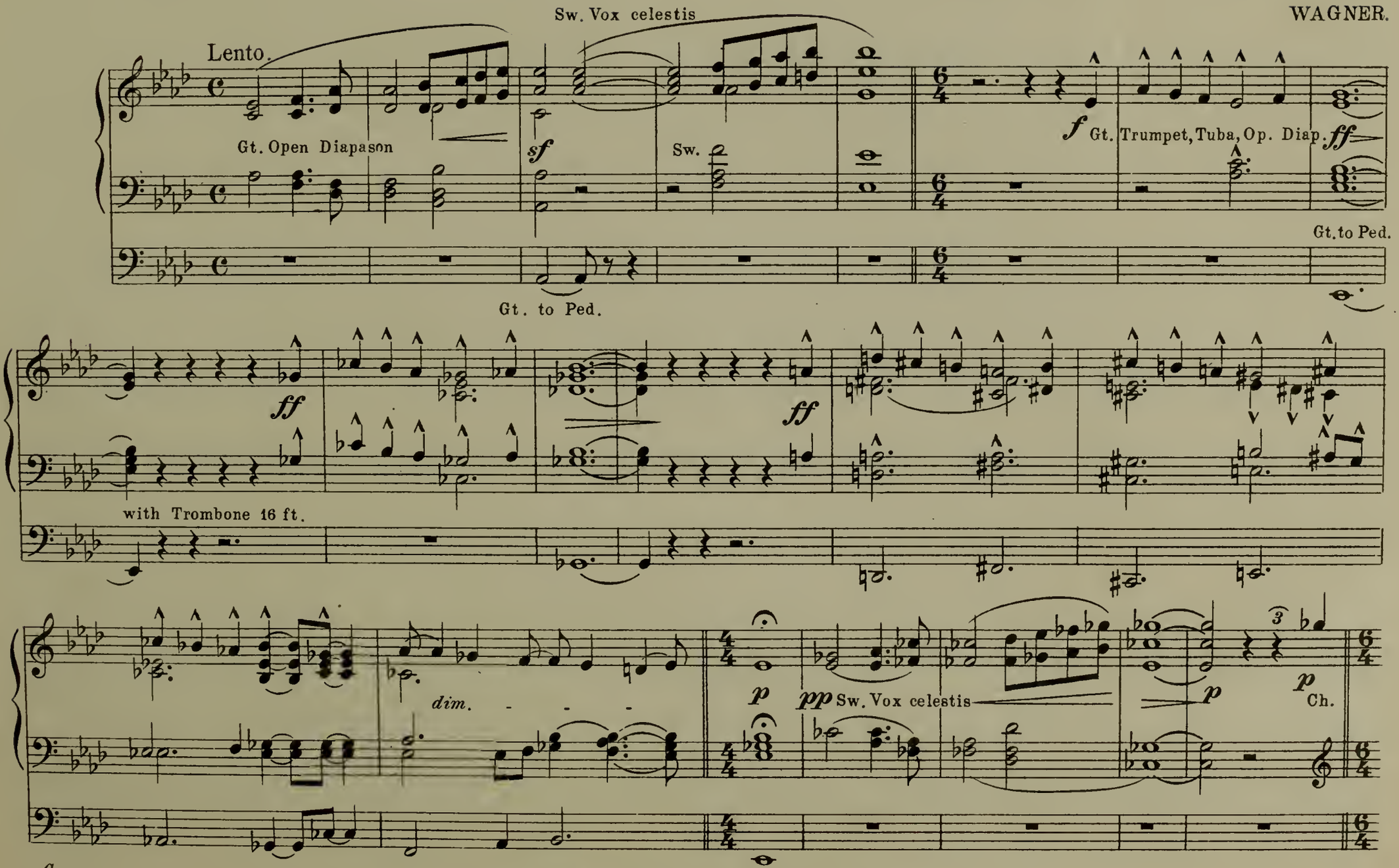
add to Gt.
full Organ
Largo
rall.

Vorspiel.

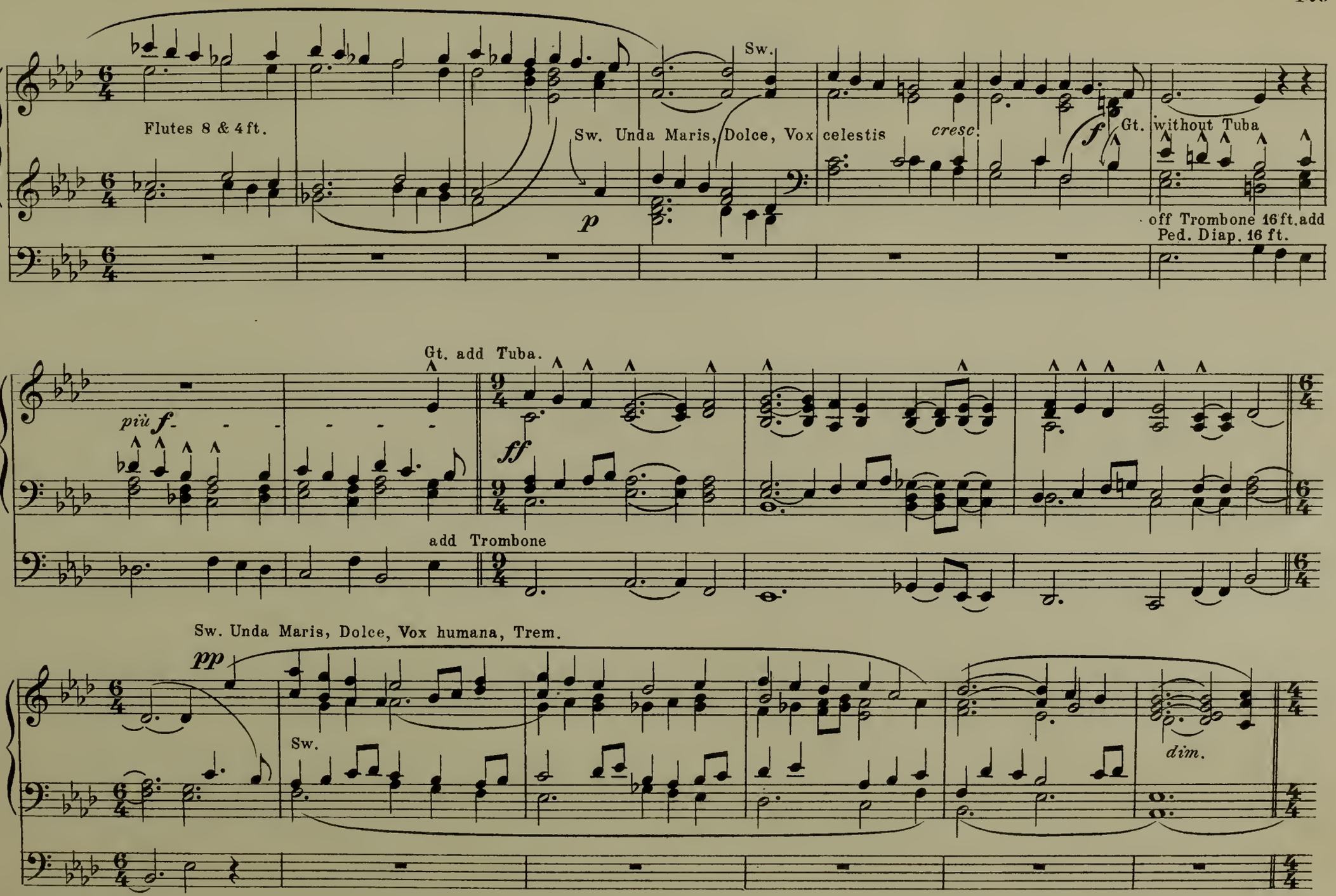
from Parsifal.

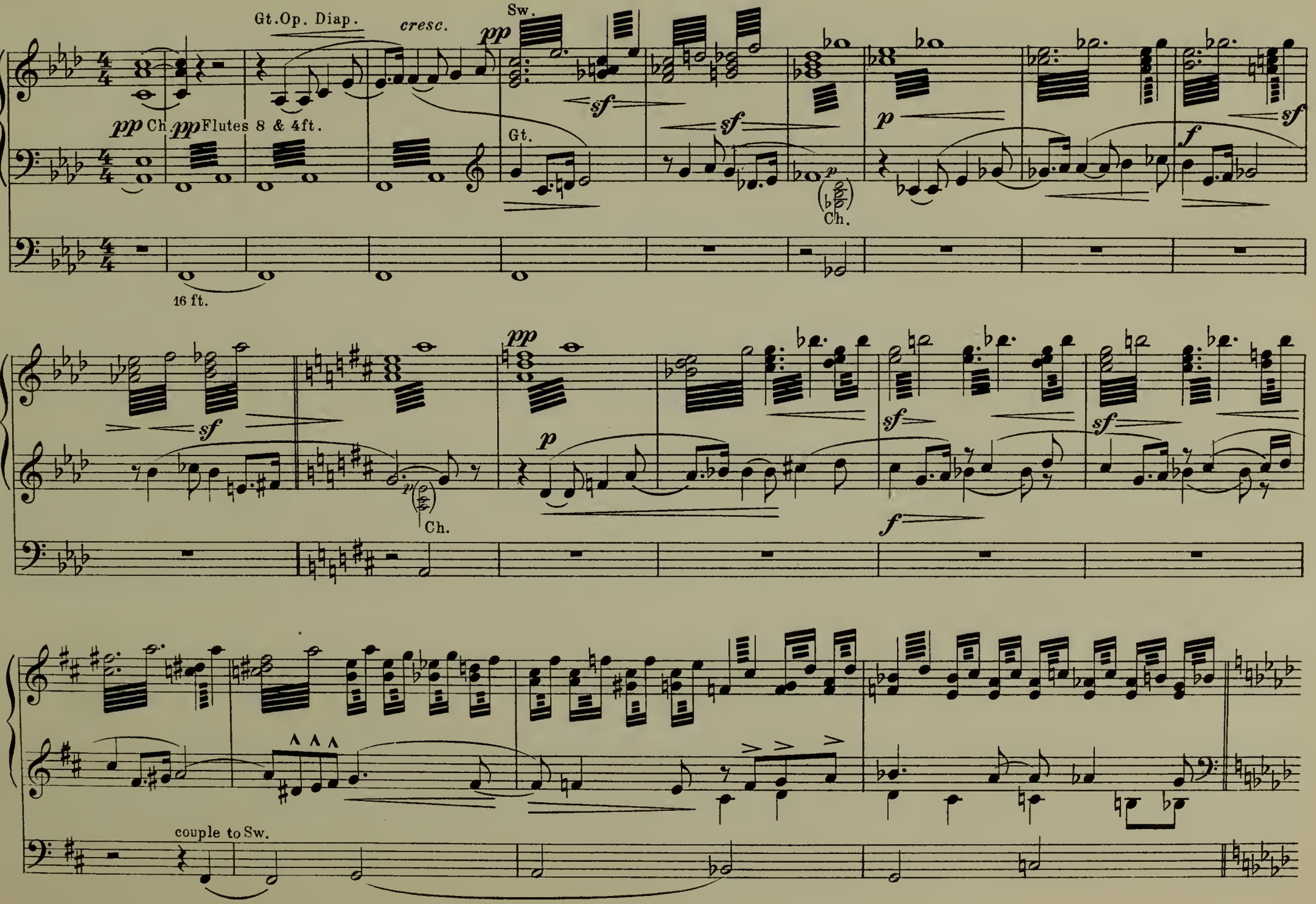
Revised for the Organ
by H. E. Parkhurst.

WAGNER.



Copyright MCMXIII by Carl Fischer, New York.

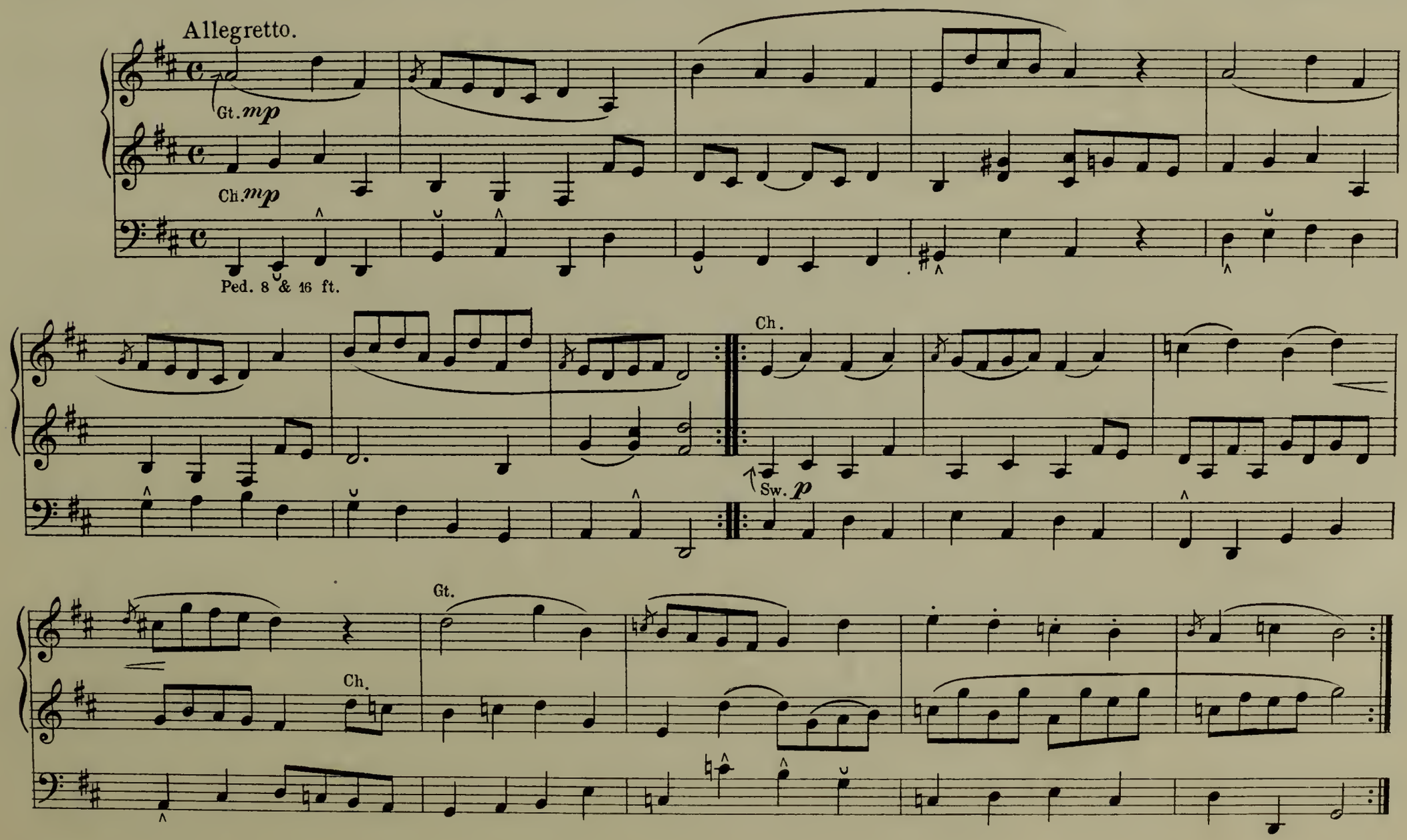

Flutes 8 & 4 ft.
Sw.
Sw. Unda Maris, Dolce, Vox celestis
cresc.
f
Gt. without Tuba
p
off Trombone 16 ft. add
Ped. Diap. 16 ft.
Gt. add Tuba.
più f
ff
add Trombone
Sw. Unda Maris, Dolce, Vox humana, Trem.
pp
Sw.
dim.

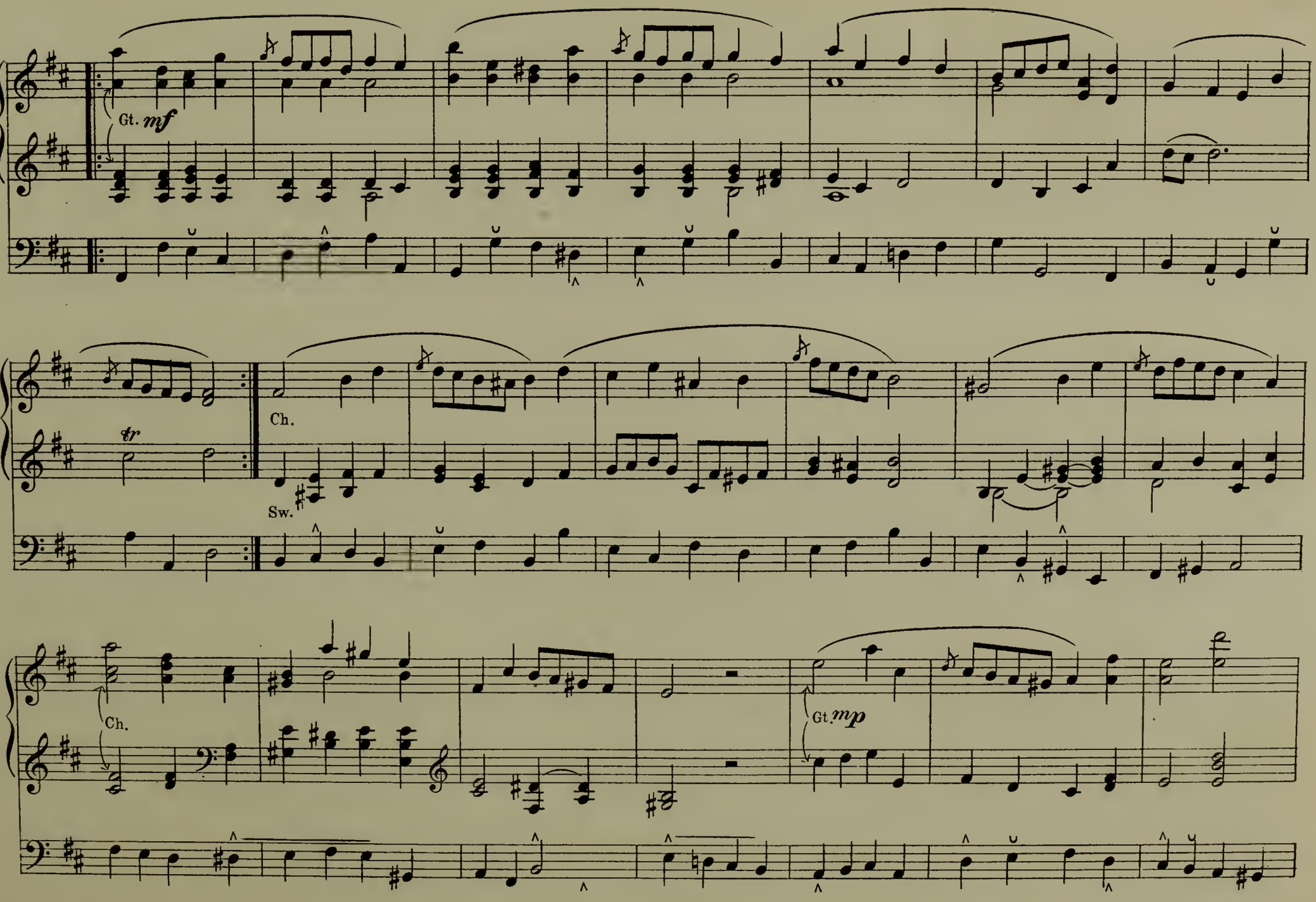

Gt.Op. Diap.
cresc.
Sw.
pp
sf
pp Ch.
pp Flutes 8 & 4ft.
Gt.
p
Ch.
f
16 ft.
pp
sf
p
Ch.
couple to Sw.

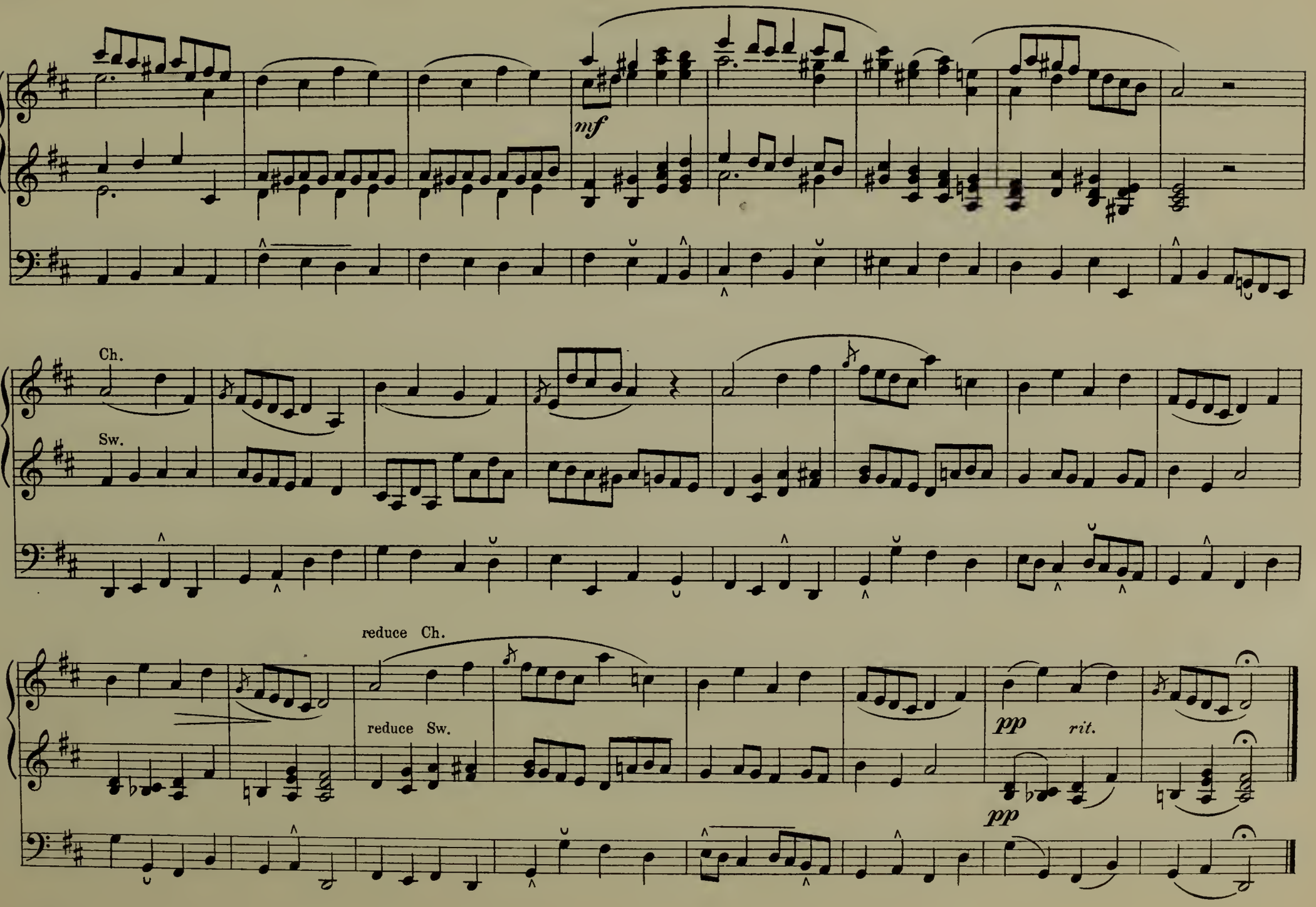
Gt. P. Sw. coupled
cresc.
f
dim.
add Gt. to Ped.
Ch.
pp
Sw.
più p
più p
pp
pp
off Gt. to Ped.
Ch. (Clar.)
Gt. Flauto Dolce 8ft.
Sw. Vox humana, Dolce, Trem.
pp
Sw.
pp
f
8 ft.

Gavotte.

H. E. PARKHURST.




Gt. mf
tr
Ch.
Sw.
Ch.
Gt. mp

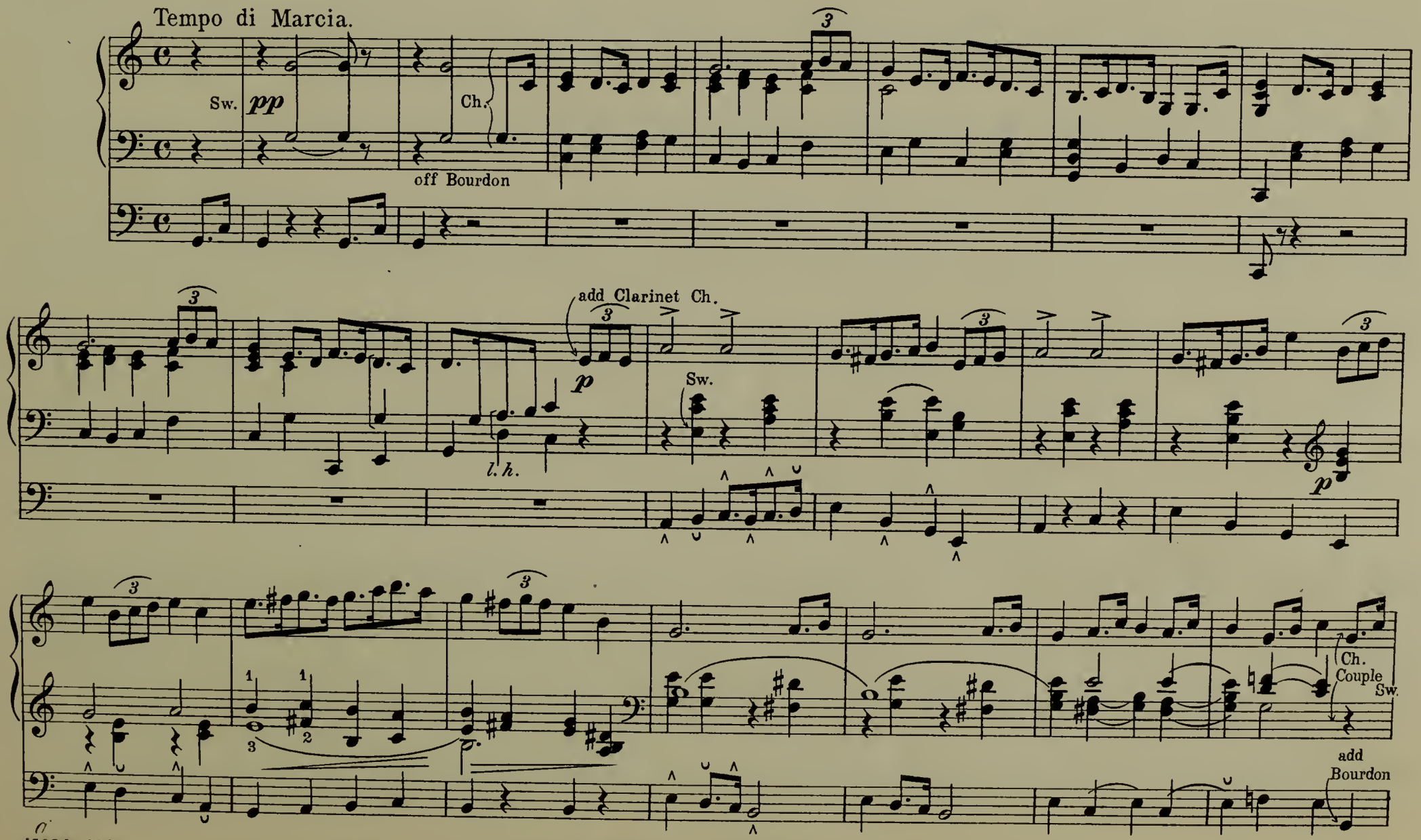

mf
Ch.
Sw.
reduce Ch.
reduce Sw.
pp
rit.
pp

Gt. Horn Diapason & Gamba, with Sw. coupled.
Sw. Oboe, Gemshorn, Flute à Cheminée.
Ch. Flutes 8 & 4 ft.
Ped. Bourdon, 16 ft. coupled to Sw.
Revised for the Organ
by H. E. Parkhurst.

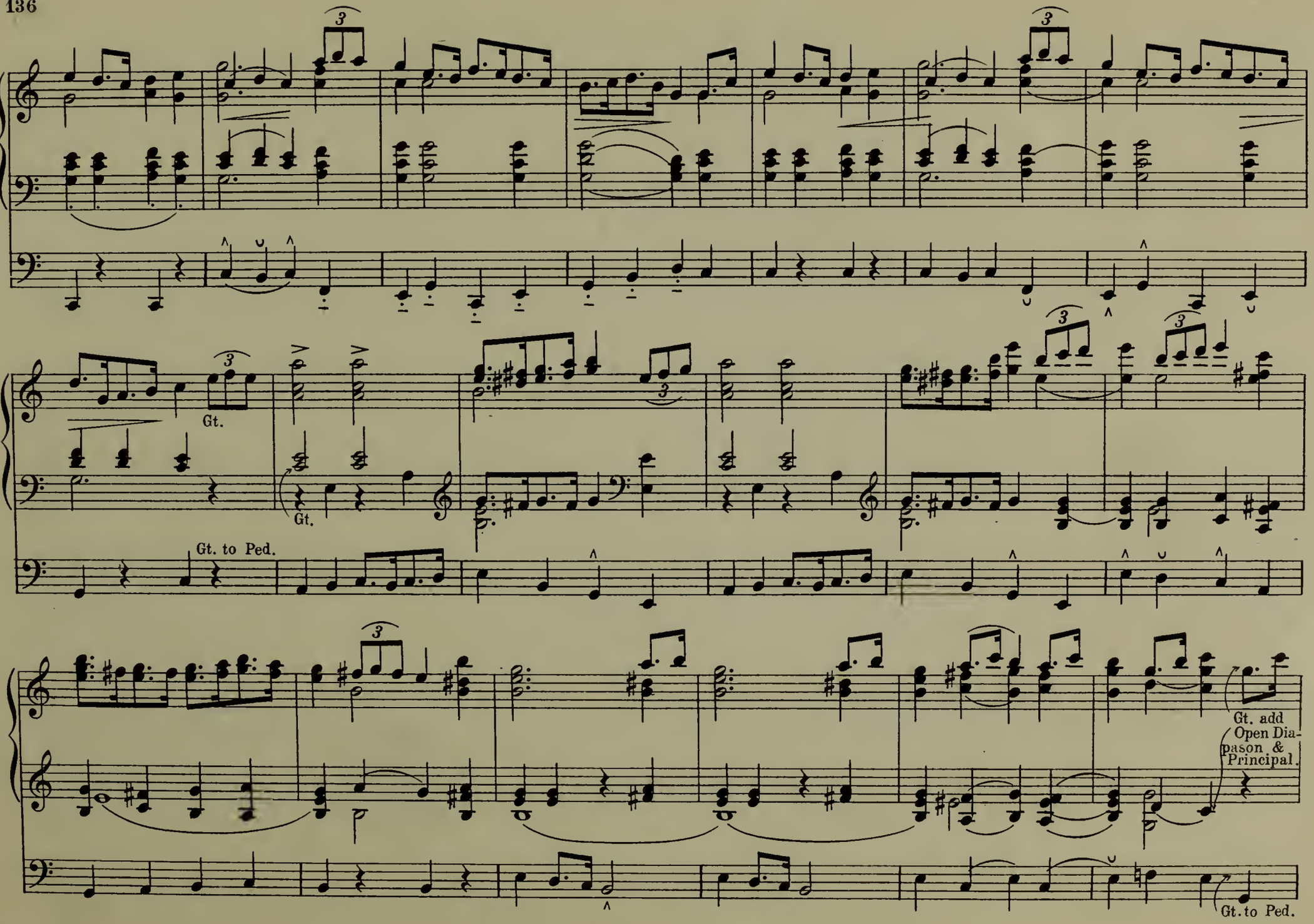
Grand March.

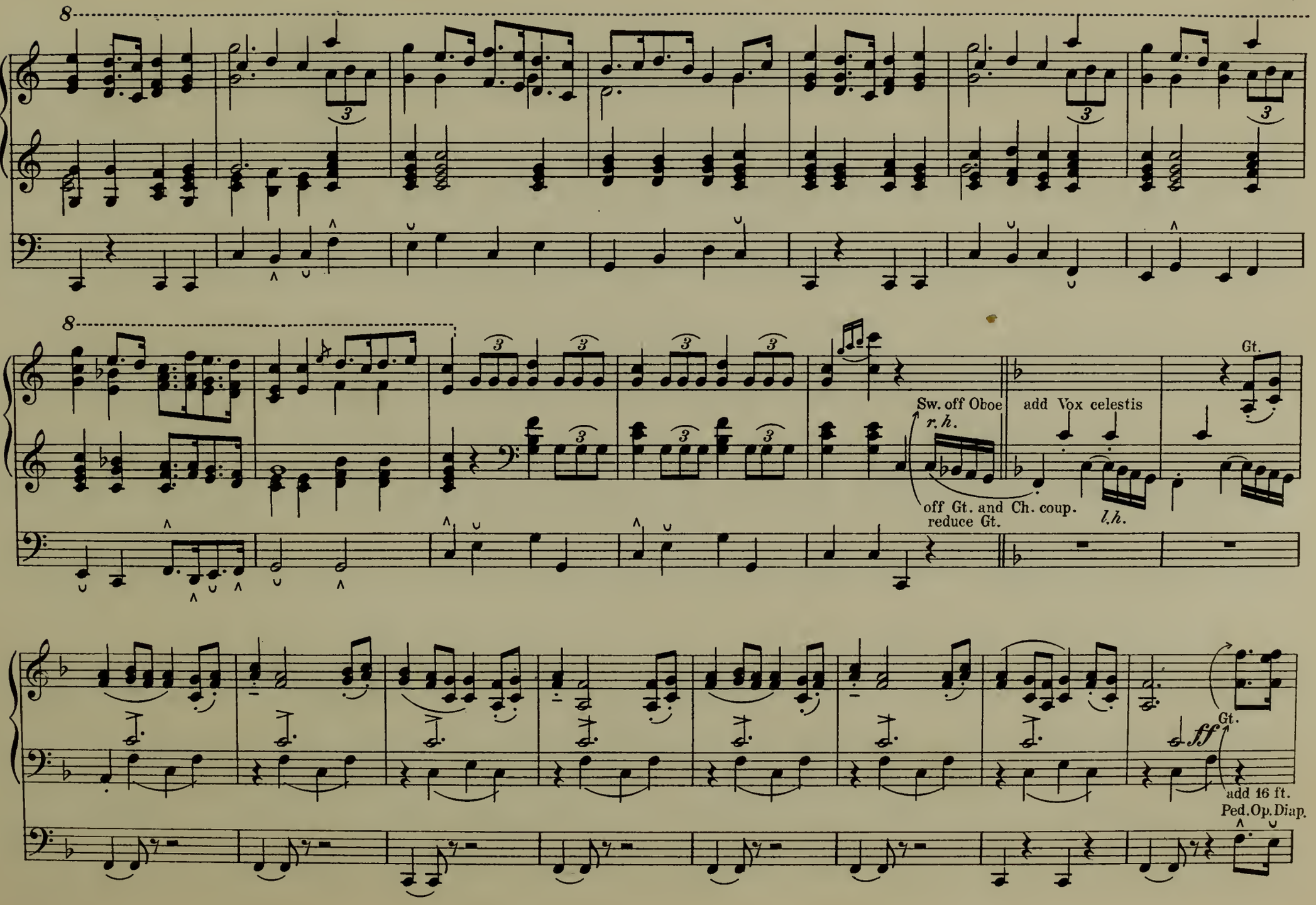
from "Leonore" Symphony.

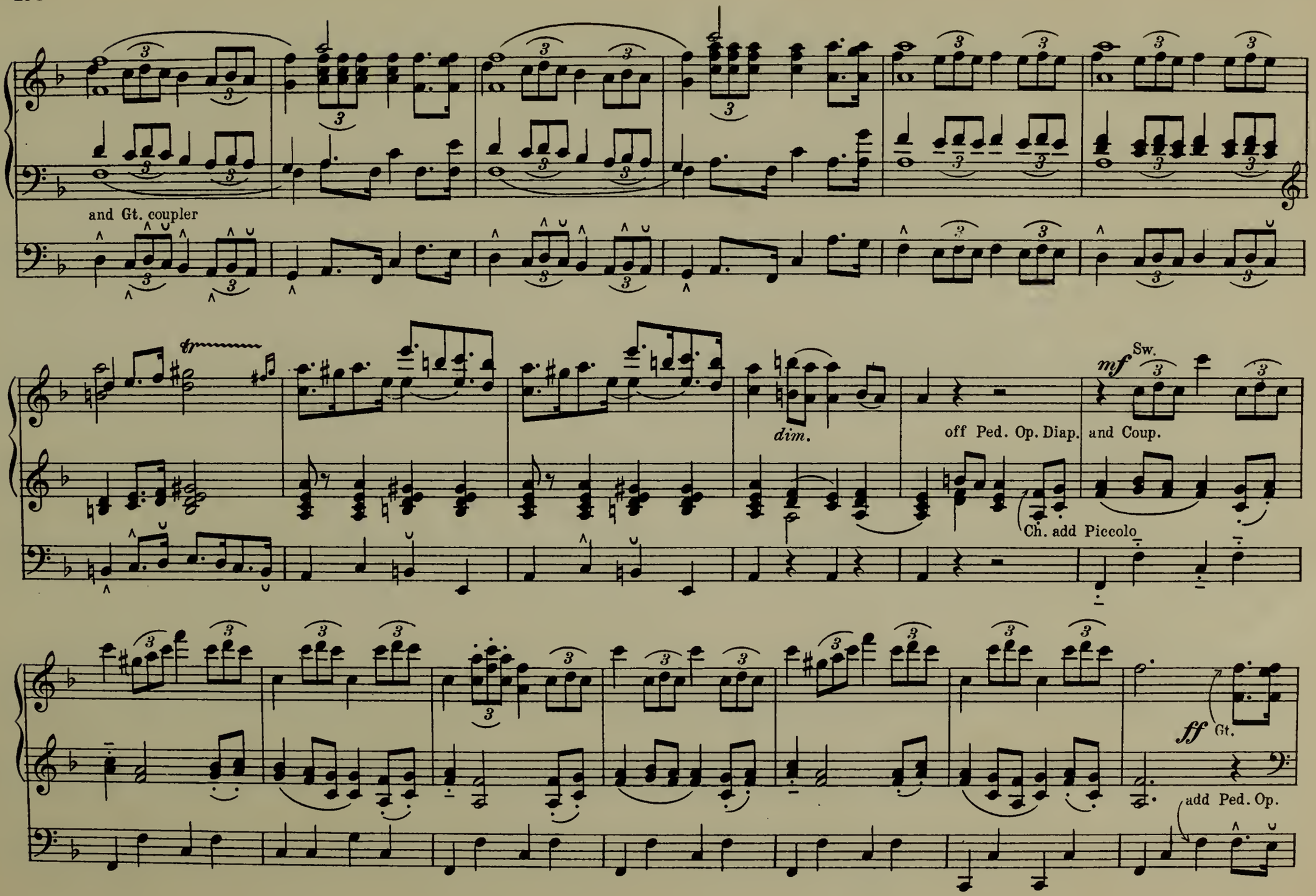
J. RAFF.

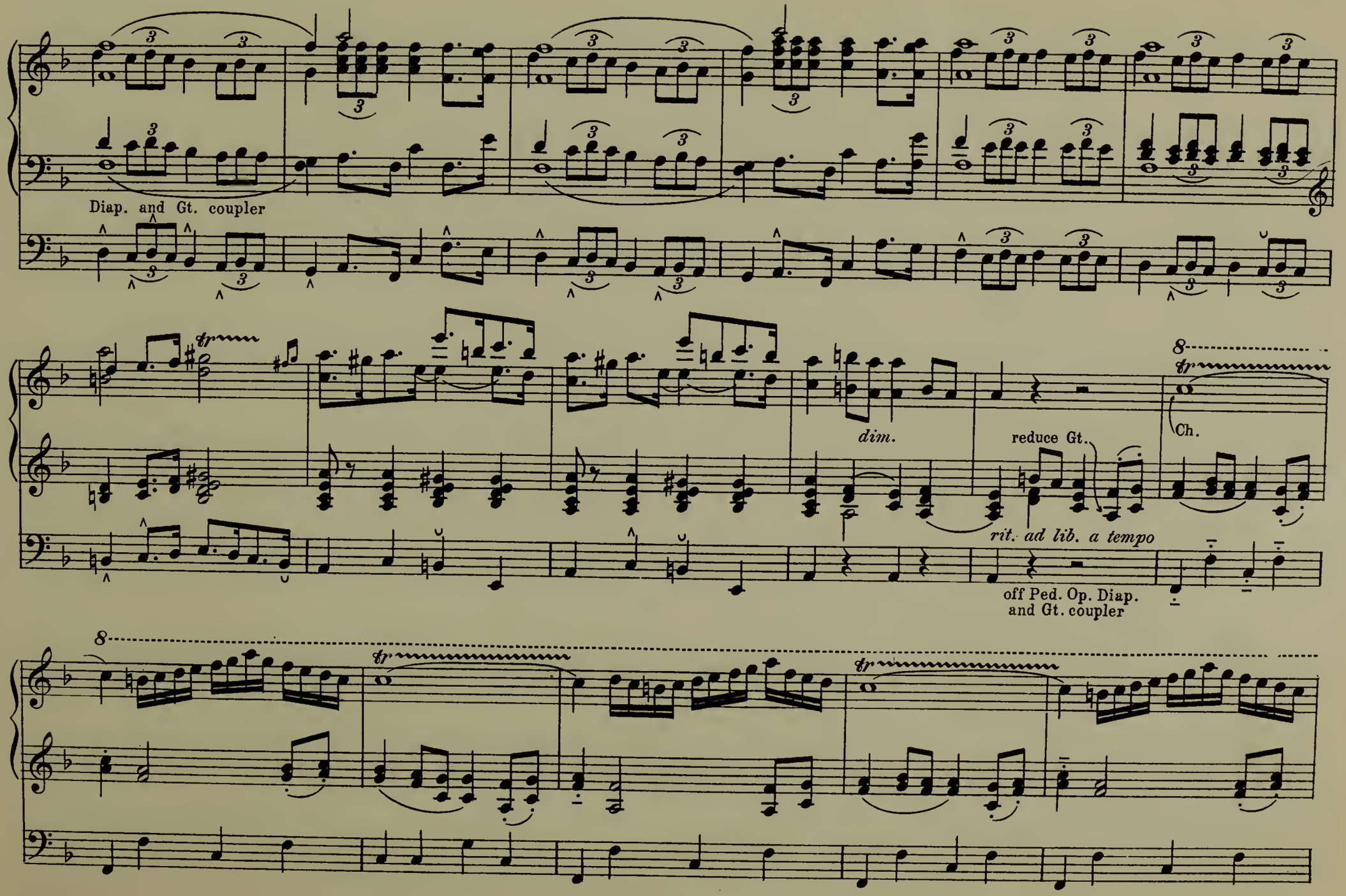


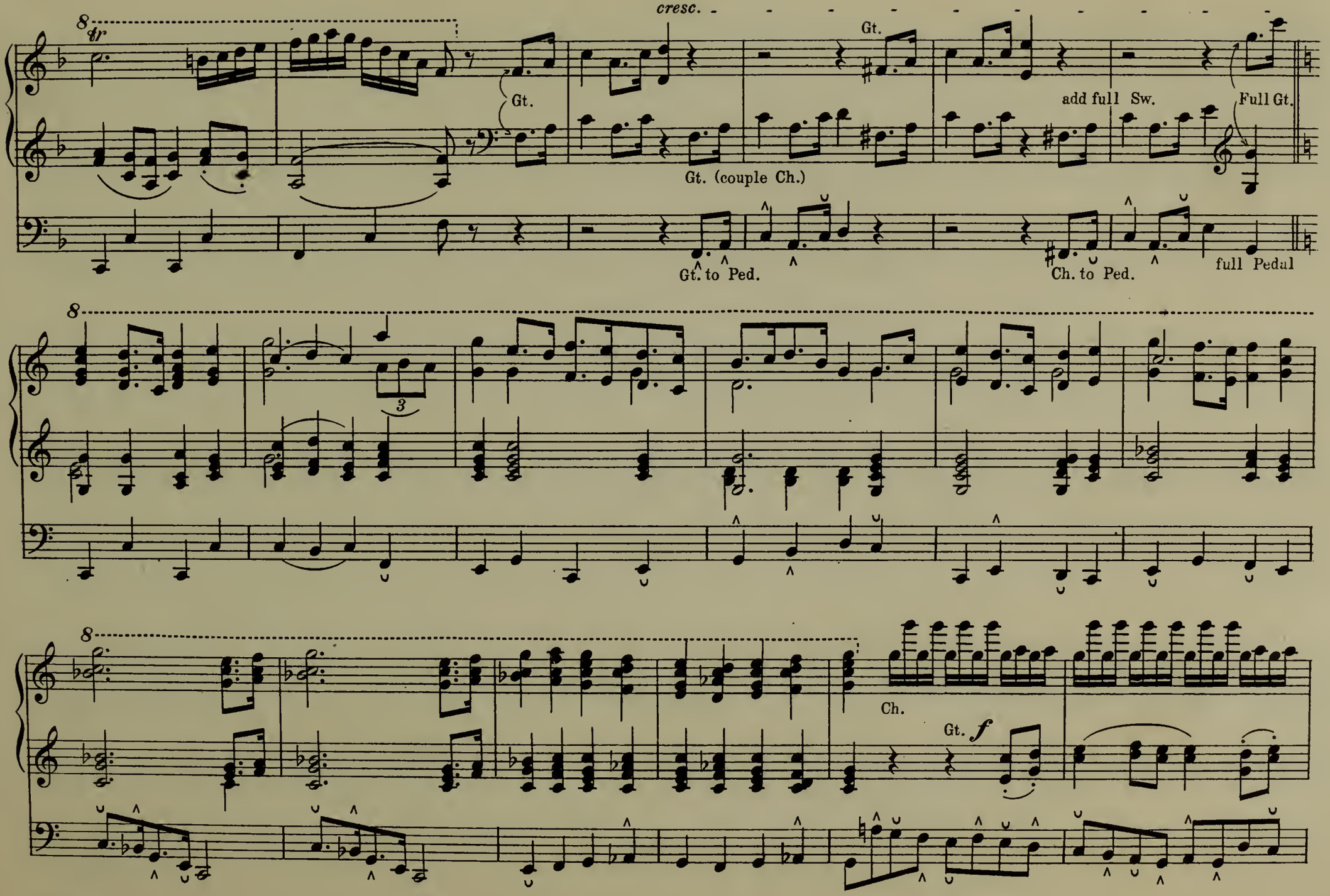
Copyright MCMXIII by Carl Fischer, New York.

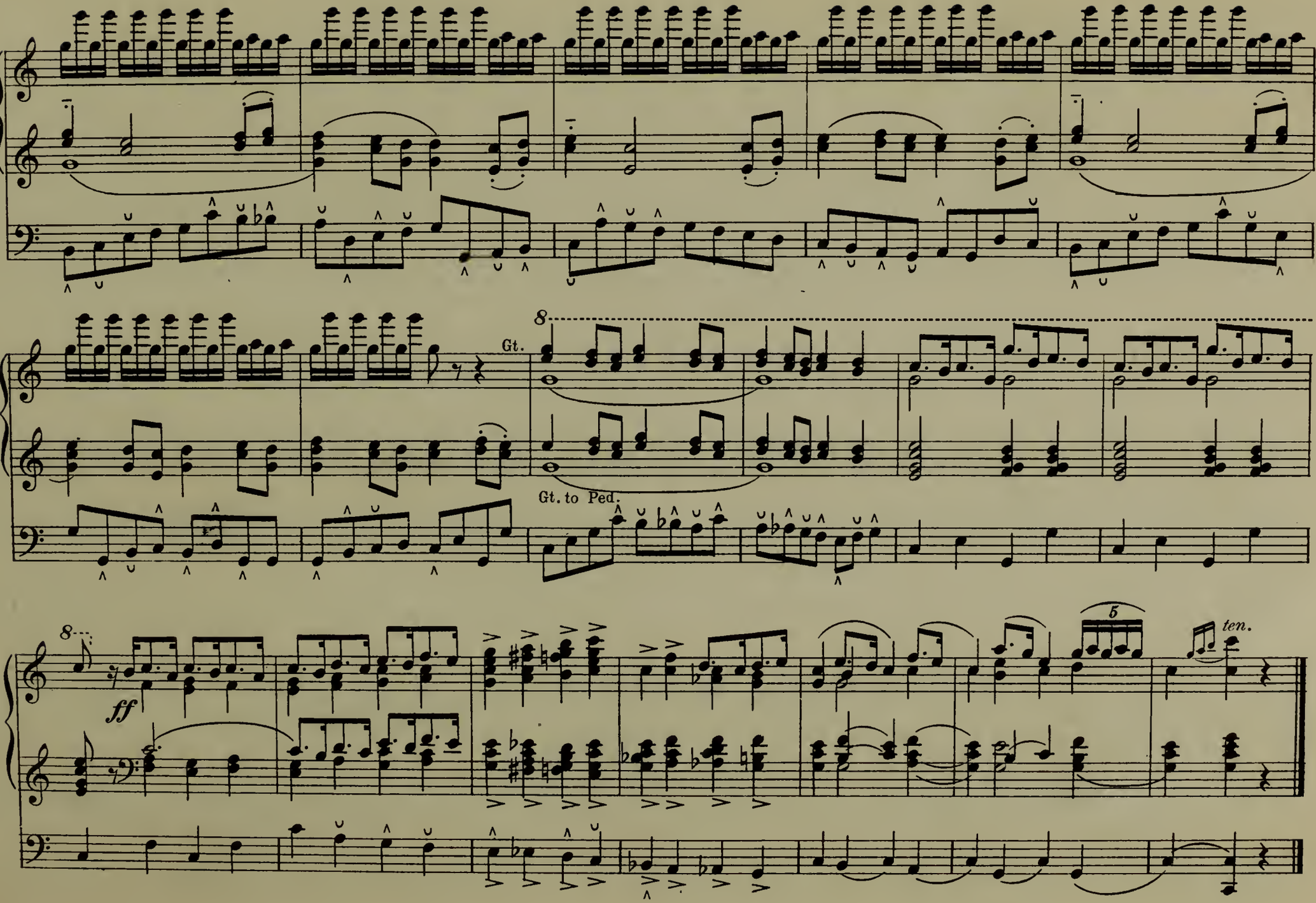

Gt.
Gt.
Gt. to Ped.
Gt. add Open Diapason & Principal.
Gt. to Ped.


8
8
Sw. off Oboe
r.h.
off Gt. and Ch. coup.
reduce Gt.
add Vox celestis
Gt.
l.h.
ff
Gt.
add 16 ft.
Ped. Op. Diap.


and Gt. coupler
dim.
off Ped. Op. Diap.
mf Sw.
and Coup.
Ch. add Piccolo
ff Gt.
add Ped. Op.


Diap. and Gt. coupler
fr
dim.
reduce Gt.
Ch.
rit. ad lib. a tempo
off Ped. Op. Diap.
and Gt. coupler
8
fr
fr
fr

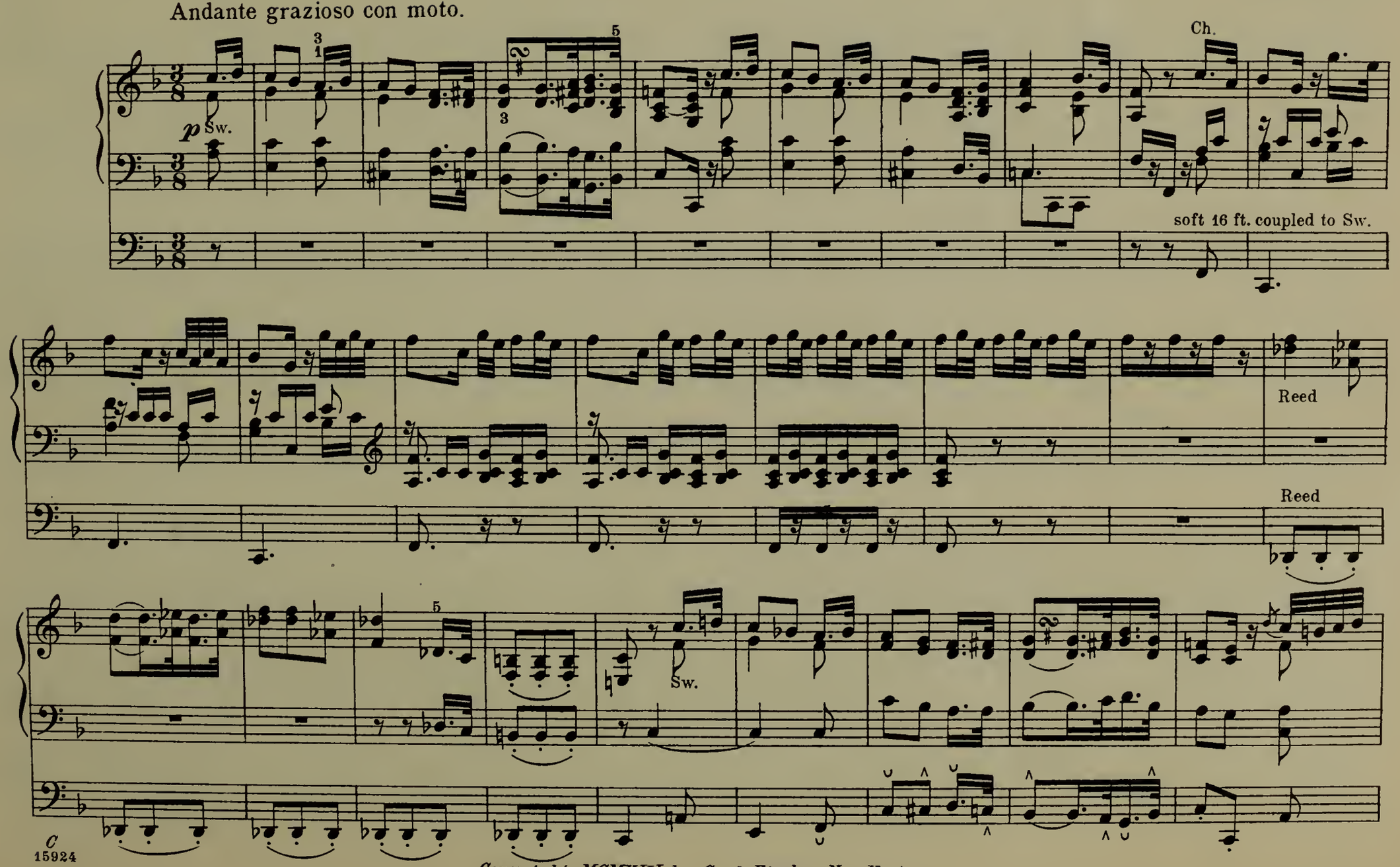

8
tr
cresc.
Gt.
Gt.
add full Sw.
Full Gt.
Gt. (couple Ch.)
Gt. to Ped.
Ch. to Ped.
full Pedal
8
3
8
Ch.
Gt.
f


Gt.
8
Gt. to Ped.
8
ff
5
ten.

Andante.

Arranged for the Organ
by H. E. Parkhurst.

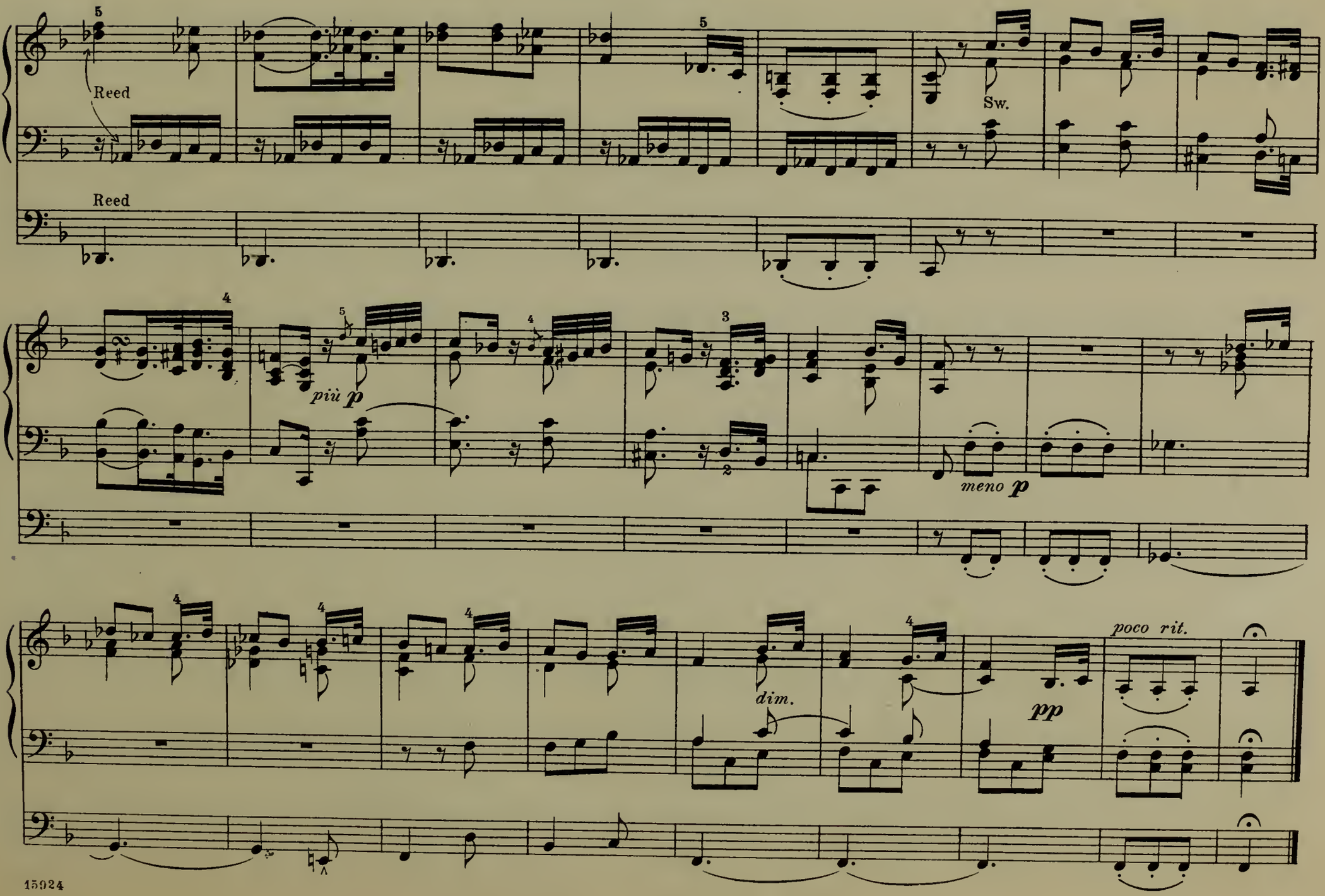
BEETHOVEN.



Copyright MCMXIII by Carl Fischer, New York.

Gt. p
Ch.
Gt.
cresc.

3212
Ch.
Gt.
Gt. mf
mf
Ch.

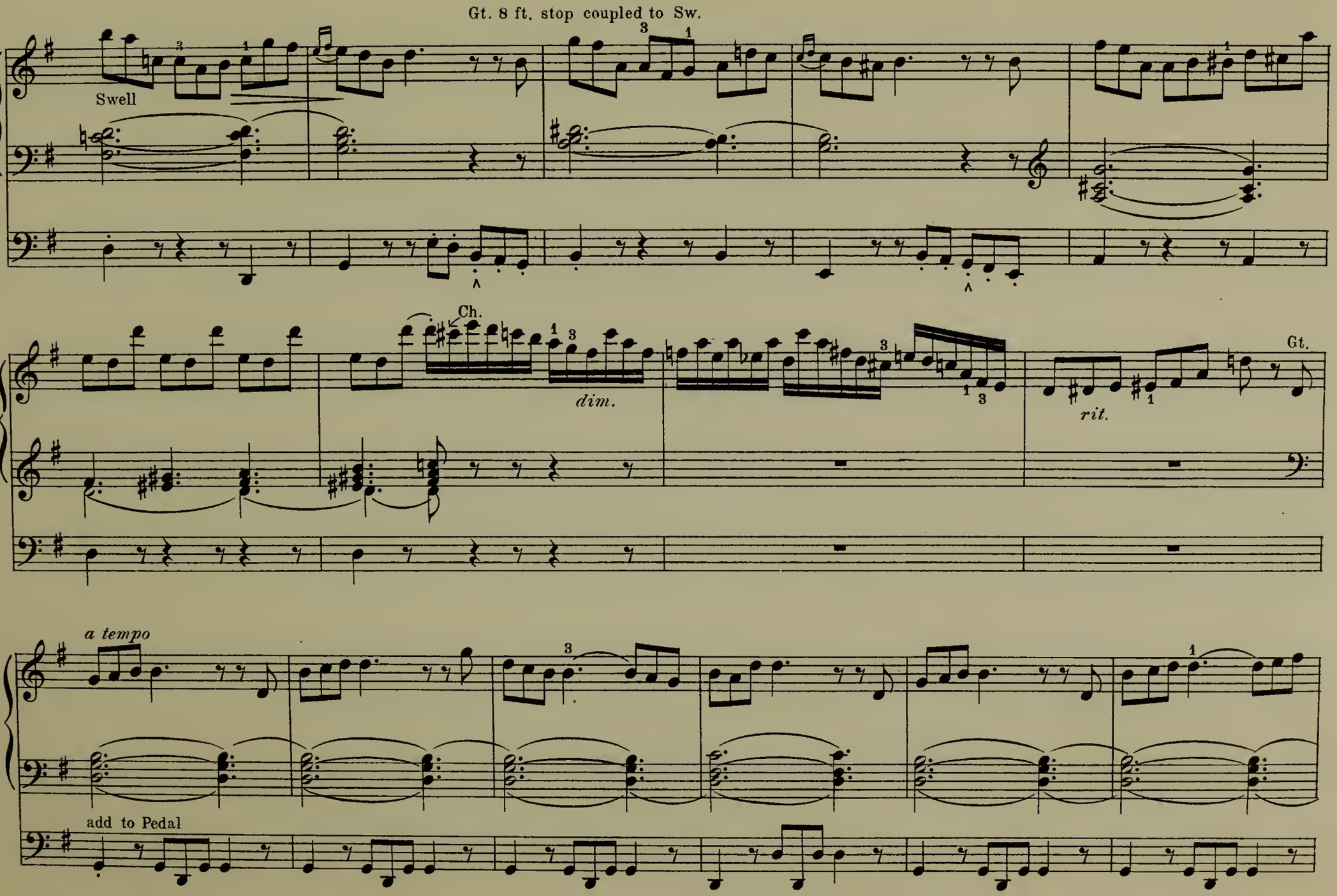

Reed
Reed
Sw.
più p
meno p
dim.
pp
poco rit.

Offertoire.

The opening melody, many times repeated, should be played on different solo stops, according to the equipment of the organ. The indication of stops here given is only by way of suggestion.

BATISTE.

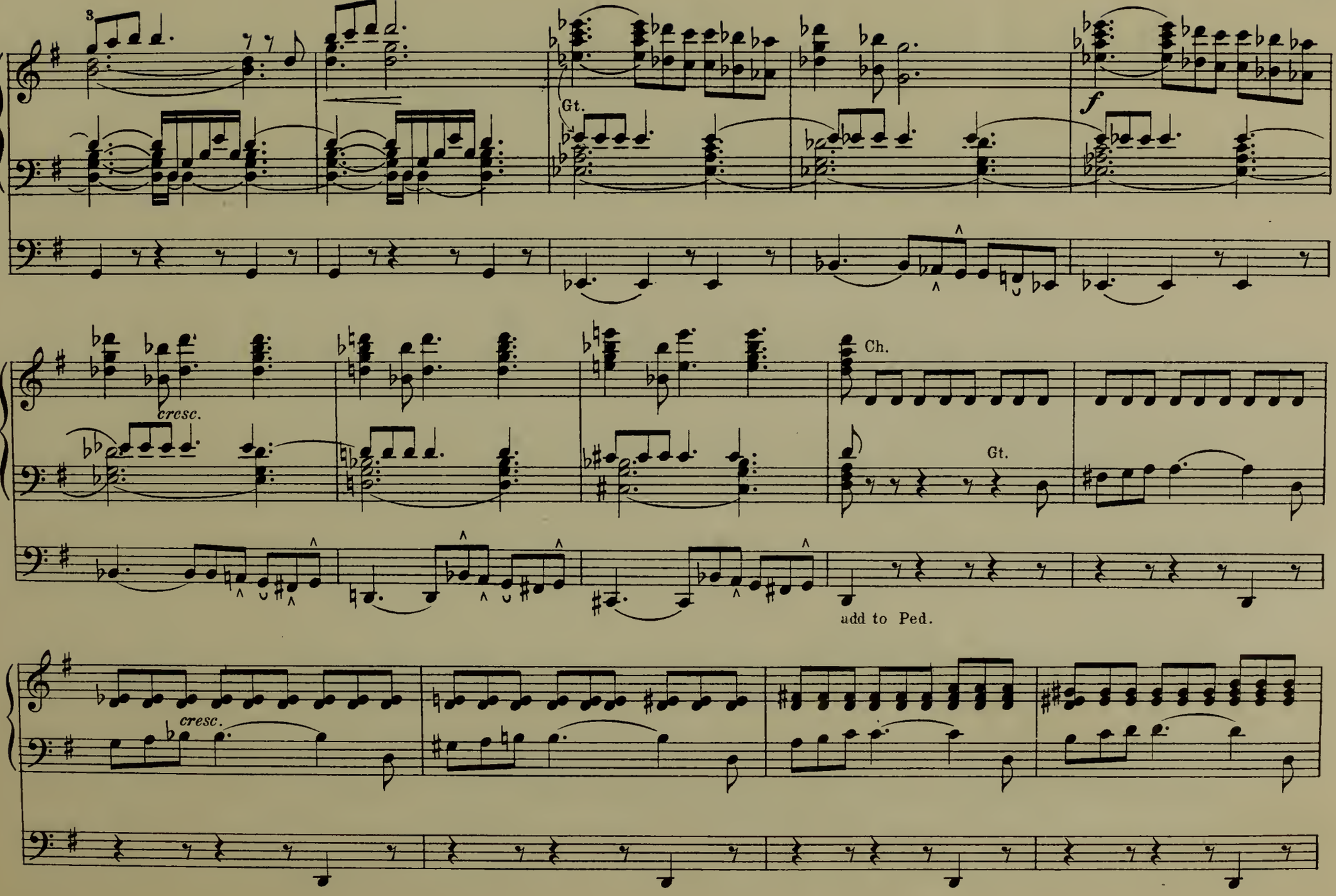
Copyright MCMXIII by Carl Fischer, New York.

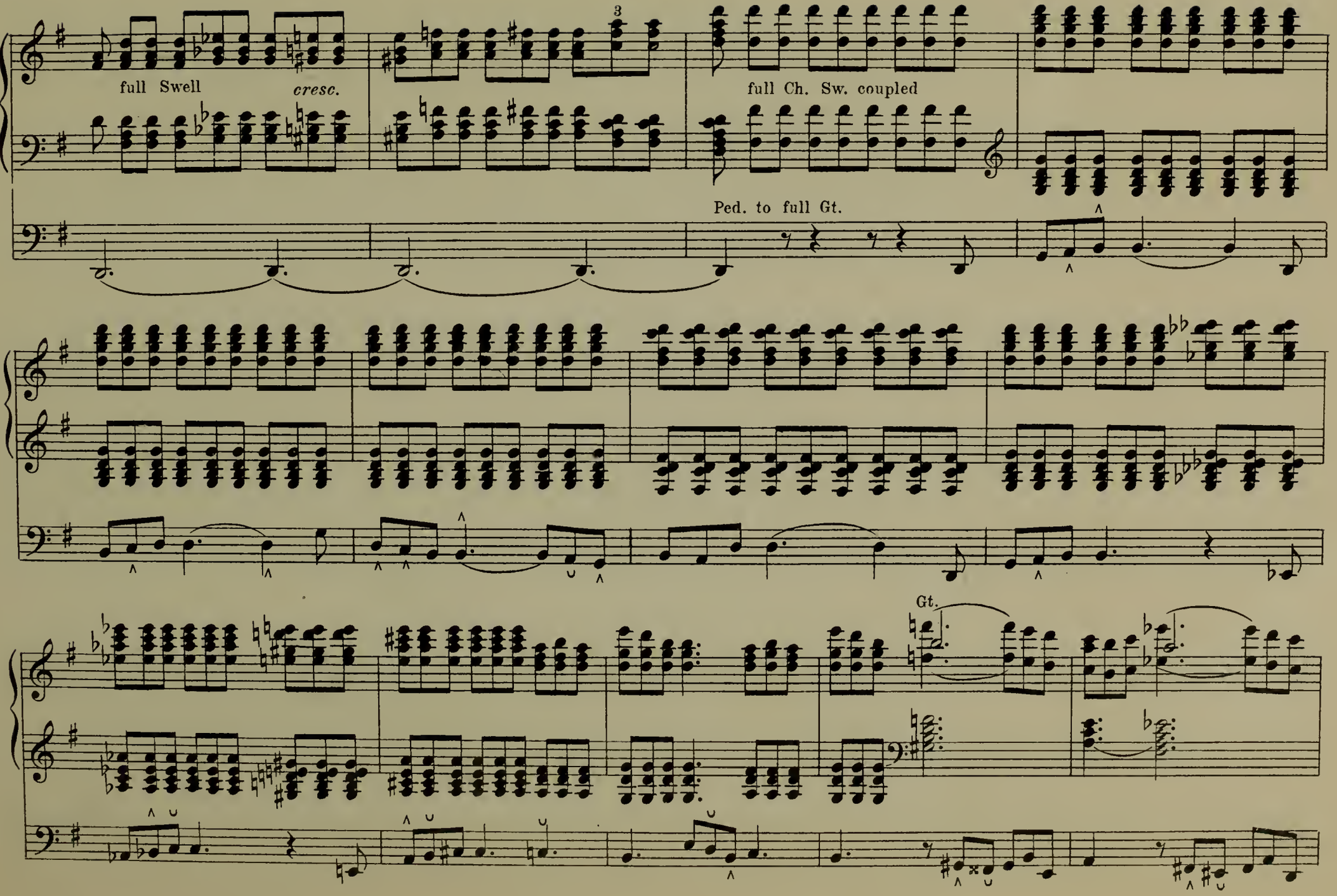

Gt. 8 ft. stop coupled to Sw.
Swell
Ch.
dim.
rit.
Gt.
a tempo
add to Pedal

Ch.
Gt.

add Ch.to Gt.
add to Sw.
Ch.
Gt.

Gt.
Ch.
Gt.
Ch.
Ch.


3
Gt.
f
cresc.
Ch.
Gt.
add to Ped.
cresc.

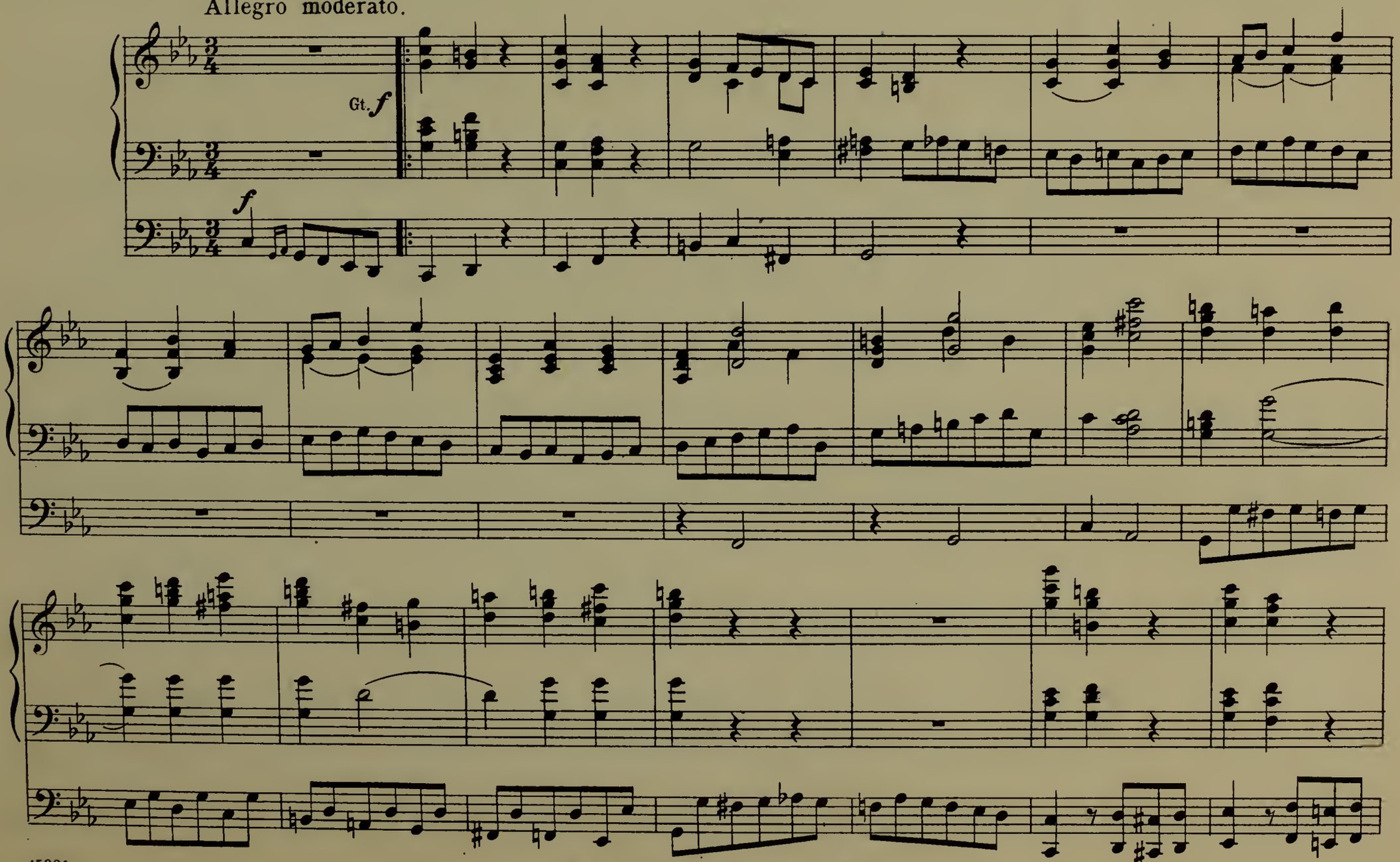

full Swell
cresc.
3
full Ch. Sw. coupled
Ped. to full Gt.
Gt.

Gt.
riten.
allargando

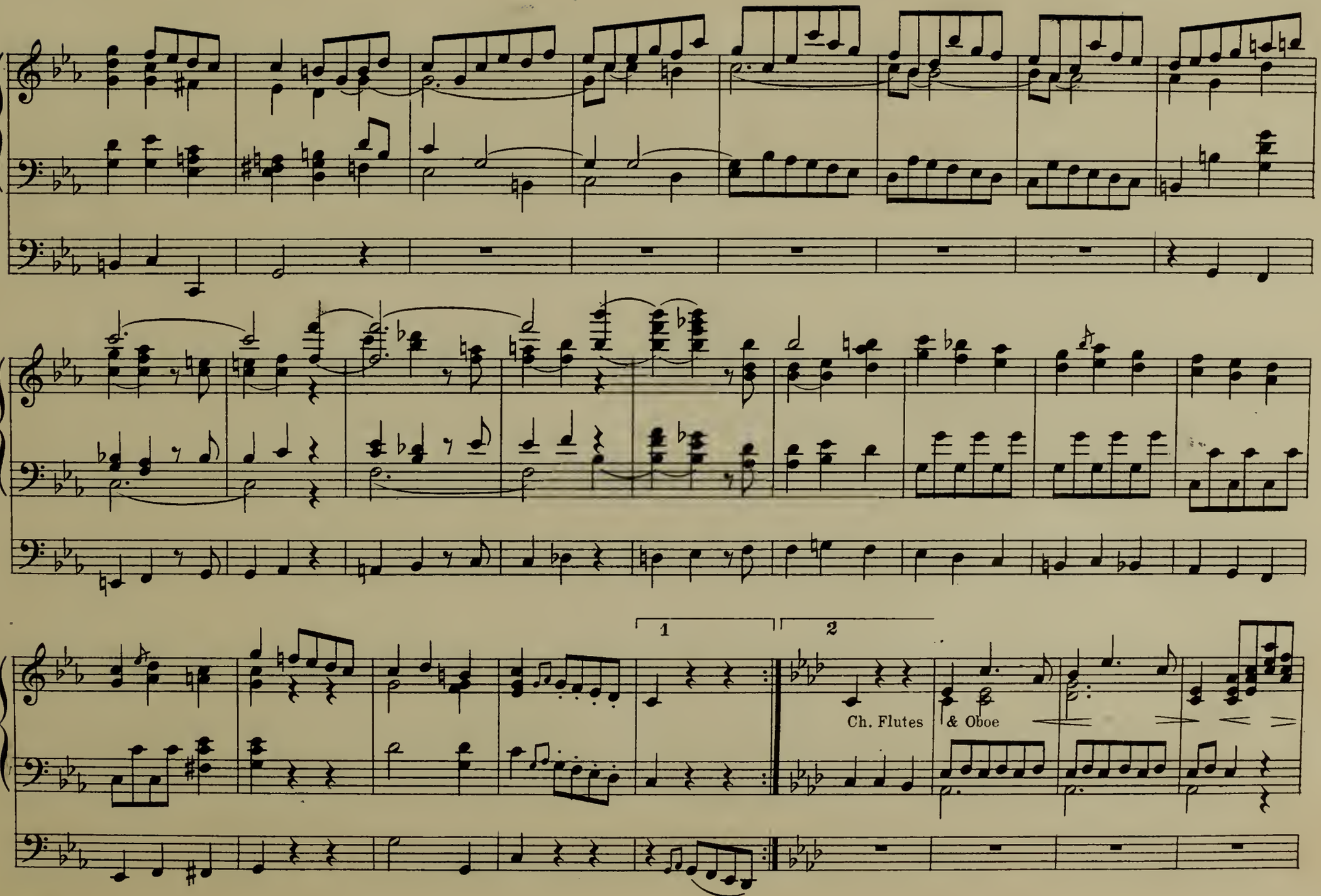
Postlude.

H. E. PARKHURST.

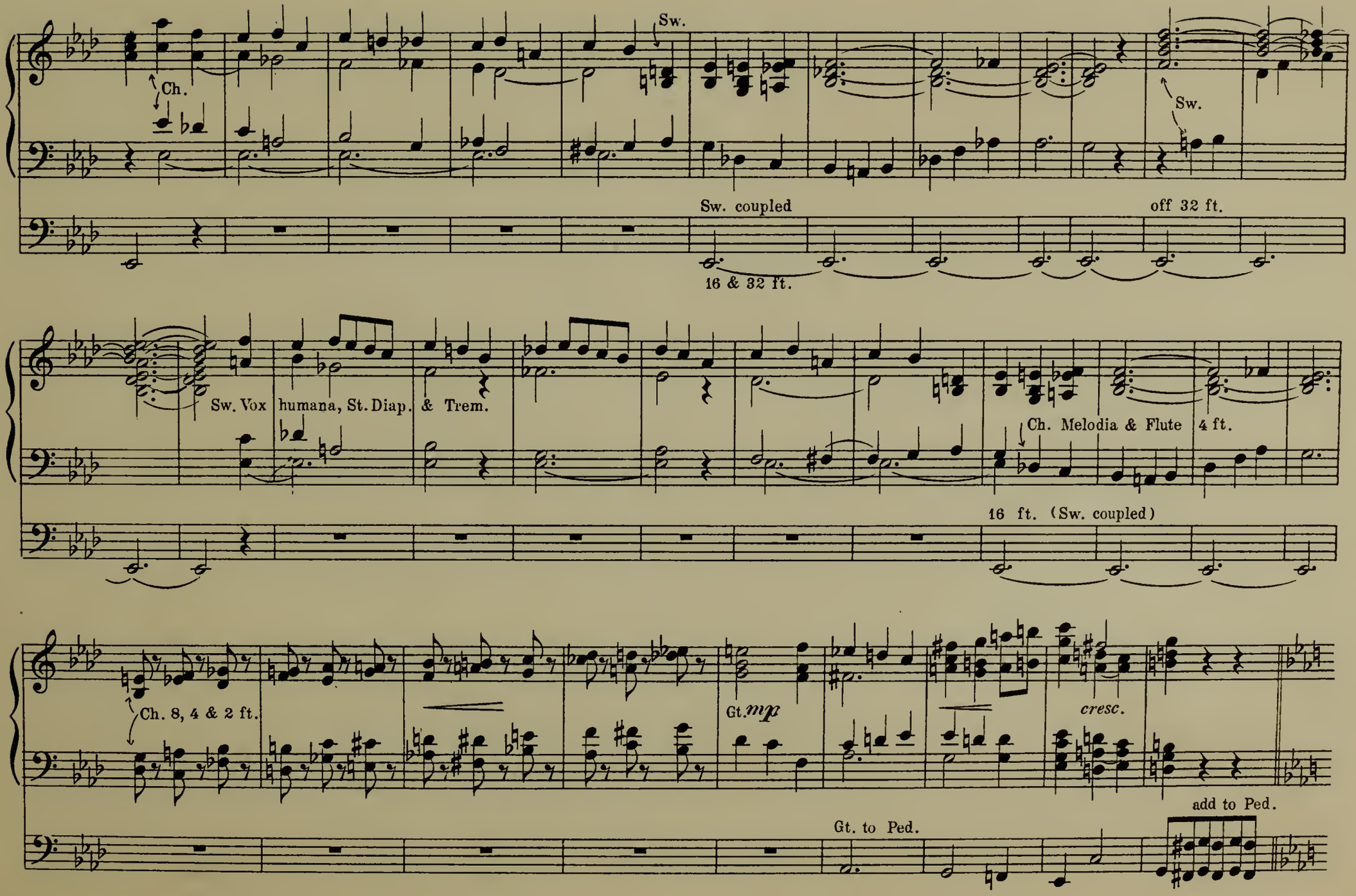
Allegro moderato.

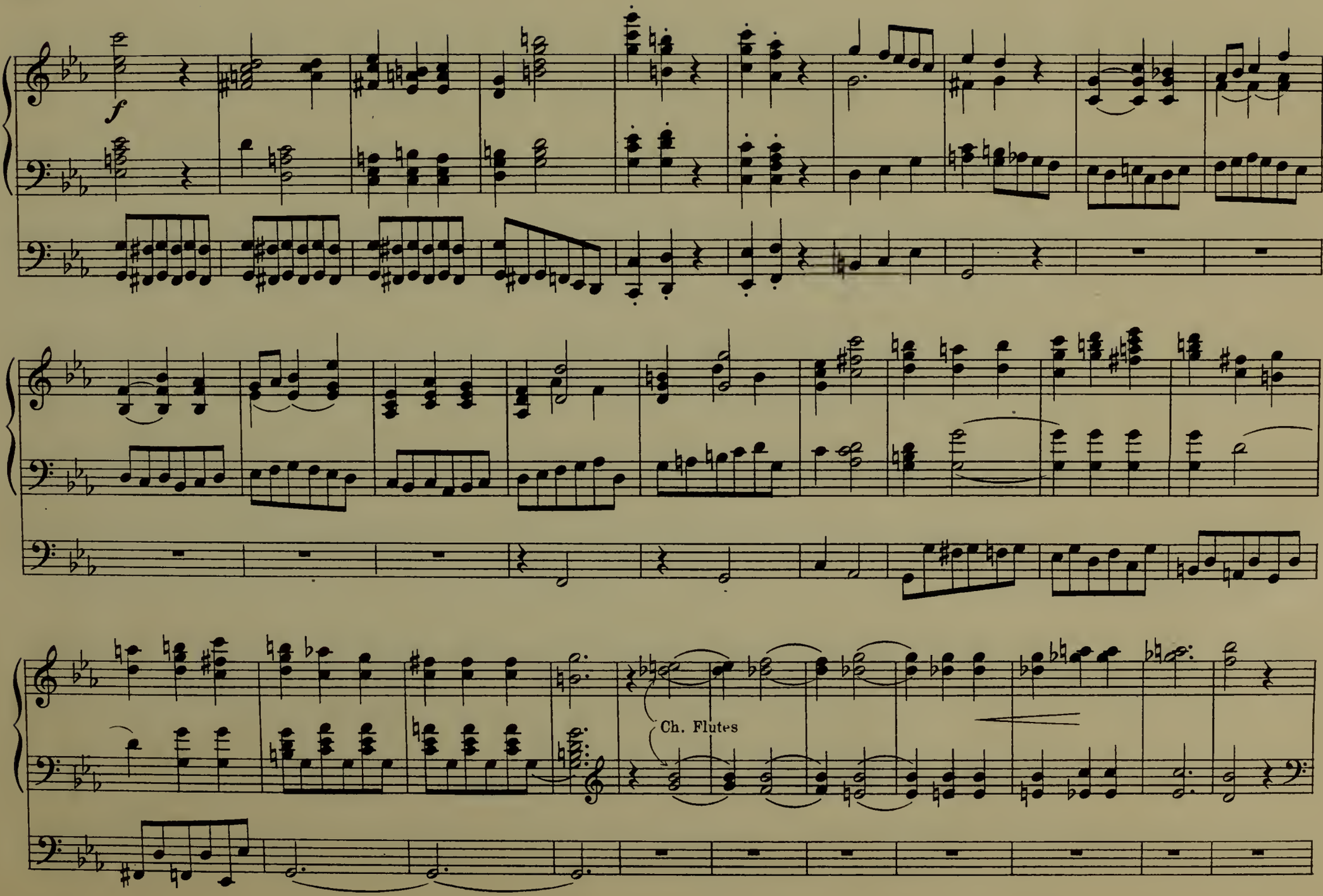


Copyright MCMXIII by Carl Fischer, New York.


1
2
Ch. Flutes
& Oboe

poco rit.
a tempo
Ch. to Ped.
Sw. Vox celestis & Gemshorn
Sw. to Ped.
Gt. Horn Diap. Gamba (Sw. coupled)
Ch. (Sw. coupled)
Gt.
Ch. to Ped.
Gt. to Ped.


Ch.
Sw.
Sw.
Sw. coupled
off 32 ft.
16 & 32 ft.
Sw. Vox humana, St. Diap. & Trem.
Ch. Melodia & Flute 4 ft.
16 ft. (Sw. coupled)
Ch. 8, 4 & 2 ft.
Gt. mp
cresc.
add to Ped.
Gt. to Ped.


f
Ch. Flutes

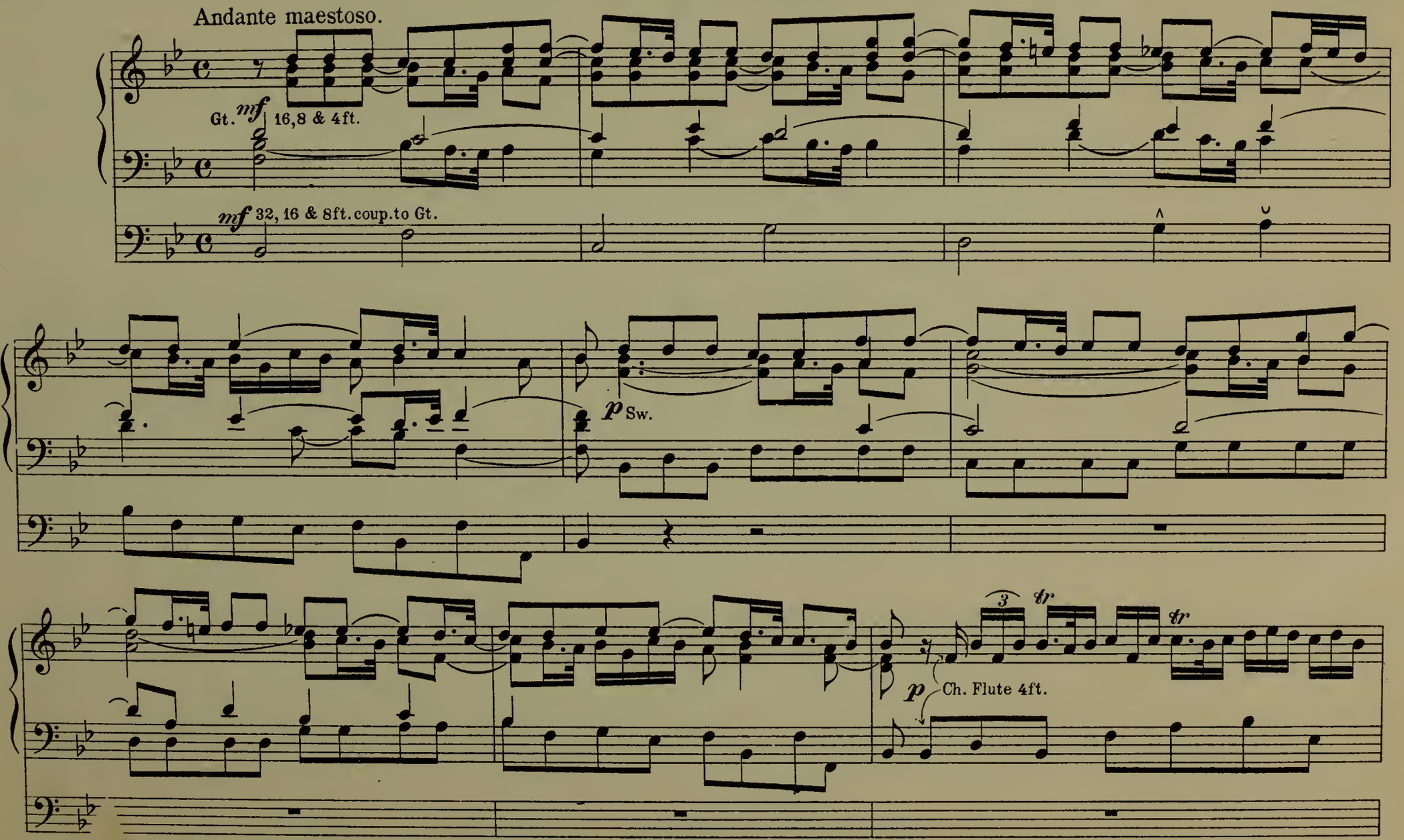
Sw. Vox humana, Dolce, Unda Maris, Trem.
Gt mf (Sw. & Ch. coupled)
Sw. coupled
Gt. coupled
cresc.
f
ff
ff

Revised by
H. E. Parkhurst.

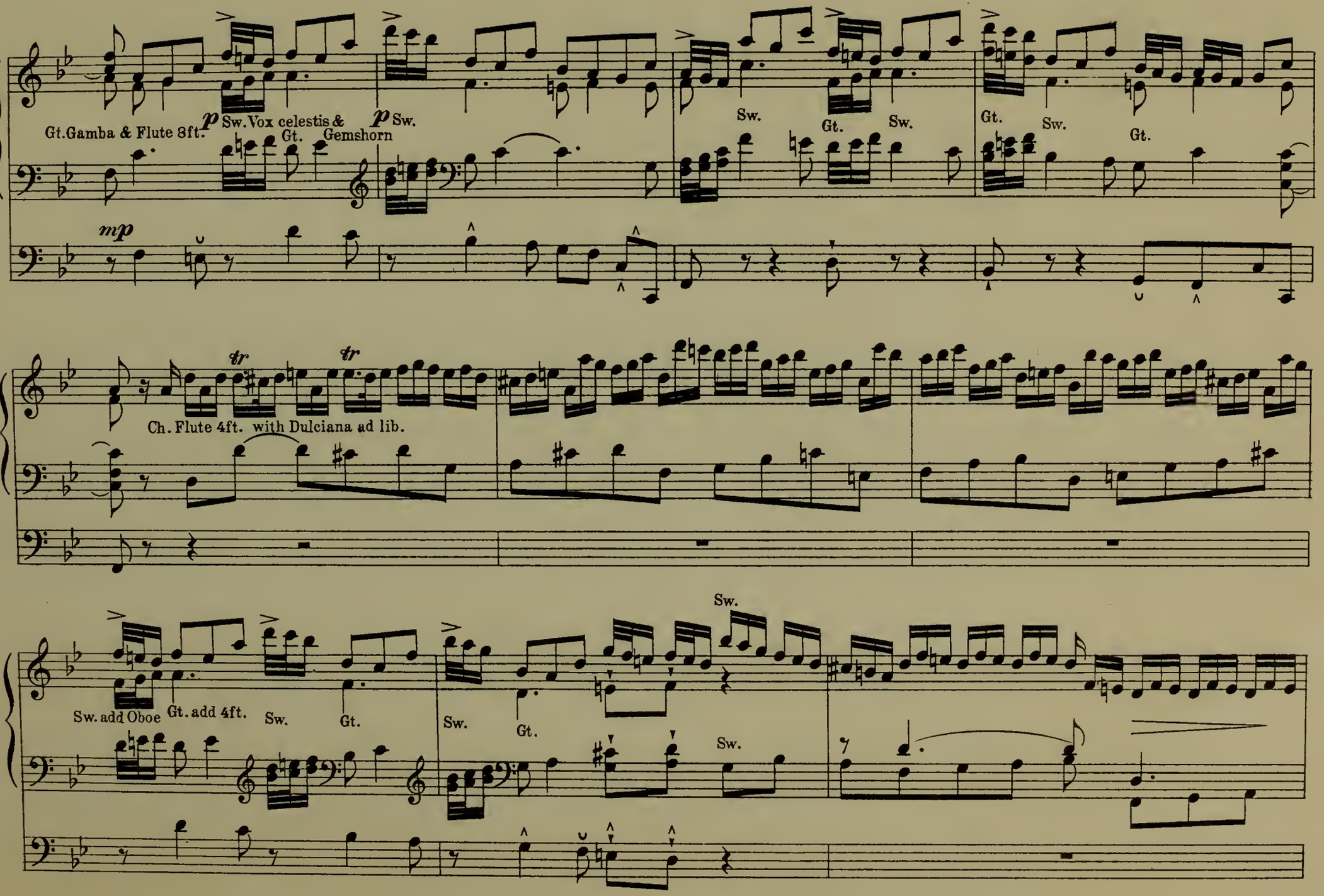
Andante.

from Fourth Organ Concerto.

HANDEL.



Copyright MCMXIII by Carl Fischer, New York.


Gt. Gamba & Flute 8ft.
p Sw. Vox celestis & Gt. Gemshorn
p Sw.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
mp
tr
tr
Ch. Flute 4ft. with Dulciana ad lib.
Sw.
Sw. add Oboe
Gt. add 4ft.
Sw.
Gt.
Sw.
Gt.
Sw.

Ch. add Clarabella & Sw. coupler
p
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Ch.
3
tr
Sw.
Gt.
Sw.
Ch.
Sw.
Sw.
rall.
cresc.

Tempo Primo

Più mosso

ff Gt.

mf (Full Sw.)

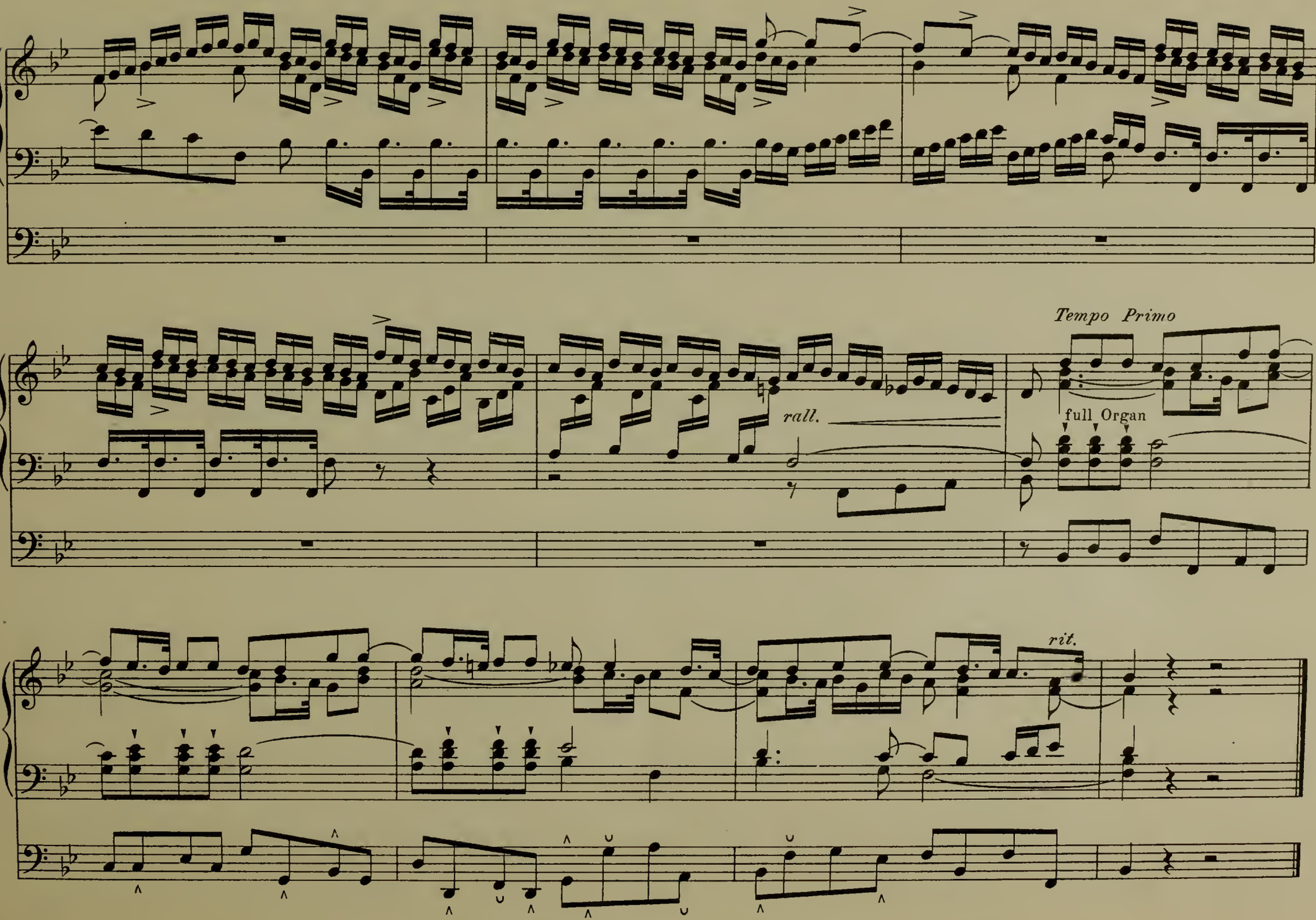
ff

tr

ff Gt.

ff

full Ch. Sw. coupled


Tempo Primo
rall.
full Organ
rit.

BRIGHAM YOUNG UNIVERSITY
3 1197 01112 3996

DATE DUE

JAN 2 1984

DEMCO 38-297